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WORKS BY

ALBERT F. CALVERT

THE ALHAMBRA
SOUTHERN SPAIN
IMPRESSIONS OF SPAIN
MOORISH REMAINS IN SPAIN
SUMMER IN SAN SEBASTIAN
ALFONSO XIII. IN ENGLAND
THE SPANISH ROYAL WEDDING
GRANADA, PRESENT AND BYGONE

THE SPANISH SERIES

GOYA
TOLEDO
MADRID
GALICIA
SEVILLE
MURILLO
CORDOVA
EL GRECO
VELAZQUEZ
CERVANTES
THE PRADO
THE ESCORIAL
SCULPTURE IN SPAIN
MURCIA AND VALENCIA
ROYAL PALACES OF SPAIN
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LEON, BURGOS, AND SALAMANCA
TAPESTRIES OF THE ROYAL PALACE
CATALONIA AND BALEARIC ISLANDS
SANTANDER, VIZCAYA, AND NAVARRE
VALLADOLID, OVIEDO, SEGOVIA,
ZAMORA, AVILA, AND ZARAGOZA

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SPAIN

BY

ALBERT F. CALVERT

KNIGHT GRAND CROSS OF THE ROYAL ORDER OF ISABEL THE CATHOLIC,
COMMANDER ROYAL ORDER ALFONSO XII., HON. MEMBER
SPANISH CHAMBER OF COMMERCE IN LONDON

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DEDICATED

TO

THEIR MAJESTIES

KING ALFONSO XIII

AND

QUEEN VICTORIA OF SPAIN

PREFACE

THE compilation of this work was undertaken with the desire to present a comprehensive survey of the monuments—historical, artistic, and archæological—of Spain. Originally designed to occupy one volume, the matter has overflowed into a second, and the thousand pictures which I thought to have found sufficient to illustrate the text have been increased by over seven hundred. But as the pages multiplied, the value of the pictorial side became more apparent, with the result that what was commenced as an illustrated book upon Spain has become an album of Spanish views and objects, supplemented with a running commentary of explanation or appreciation of historical and archæological data.

It is from the pictures rather than the text that I hope to gain for my book the commendation of the public. Since the plan has succeeded in some of my previous publications dealing with the same subject, it may reasonably be expected to succeed again, especially as the illustrations have been selected with the object of presenting to the general student a pictorial summary of the culture of Spain from the days of the Roman occupation to the present time, and of portraying the successive modifications and developments which the several branches of the arts have undergone since the Romans bridged the valley of Tarragona with their time-defying aqueduct, and the Dean and Chapter of Seville sunk the foundations of their cathedral in the ruins of the mosque which the Moslems had built with the masonry of a Roman temple. The juxtaposition of Occidental and Oriental architecture and ornament, and the influence they exercised upon each other, lend special interest to Spain's contribution to the architectural treasures of Europe. The remains of Oriental workmanship to be seen in Spain are peculiarly Spanish, inasmuch as the features that distinguish its Moslem monuments are entirely distinct from the characteristics which are present in the handiwork of the Moslems in any other land. The Moor set his artistic mark on Spain, but the influence of Spain may be traced in the work of the Moor. Local peculiarities, almost as marked, might with reason be claimed for that phase of Renaissance architecture known as the plateresque, of which so many fine examples are reproduced in these volumes.

In addition to illustrating the art treasures of the country, I have enlisted the brush of Mr. Trevor Haddon to visualise for the untravelled readers and recall to the mind of the pilgrims to Spain the fascination of light and colour with which the Peninsula delights her

visitors. And having thus arrived within an appreciable nearness to the end of my task, I yielded to the temptation again to extend my boundaries in order to include a collection of new photographs of little-known Galicia and the Balearic Isles.

It may be contended that in taking all Spain for my province I have attempted too much. I can only reply that the author who sets out to master Spain finds in his subject a master whom it is difficult to propitiate and impossible to control. After making a score of tours in various parts of the country, and wandering from the bleak but hospitable mountains of Galicia, across the desolate sierras of Castile to "the Palms and Temples of the South," the difficulty presented by the task of selection increases with the writer's increasing knowledge and love of Spain and its people.

No apology will be required for devoting some chapters to the Royal Palaces of Spain, for here one may examine the pictures and tapestries, the armour and metal-work which have resisted the lust of acquisition and redistribution inseparable from the strong excitement of foreign invasion and domestic revolution. It will be known to the traveller, and it will also be gathered by the untravelled reader of the following pages, that most of the glories of the Peninsula are relics of a past age. Toledo is still styled "the Light of the World," although the light has long since departed from the city. Cordova is no longer to Andalus what the head is to the body; the one-time rival of Bagdad and Damascus is to-day devoid of learning, piety, or material magnificence. So, of the thirty-five palaces which the kings of Spain possessed within comparatively easy distance of "the most noble, loyal, imperial, crowned, and heroic city" of Madrid, but five remain, and of these only four are used as royal residences. To the south of the Palacio Real lies Aranjuez; to the north are La Granja and El Pardo. The "sombre but magnificent pile of El Escorial . . . the grandest and gloomiest failure of modern times" is still the mausoleum of the monarchs of Spain, but its palace no longer shelters the living sovereigns. The Queen-Mother added the palace of Miramar to the Royal patrimony, and transformed the long-deserted Alcazar of Seville into a seat of the Spanish Court. The Royal palaces of Spain are few, but only in comparison with the former surfeit that it once possessed, and to-day their number exceeds that of any other country in Europe.

Although in my treatment of this many-sided subject I wish the text to be regarded as subsidiary and supplemental to the illustrations, the accuracy of the letterpress has been most conscientiously aimed at. What are accepted as the most reliable authorities have been consulted, although it is possible that the views and conclusions adopted may at times be found at variance with those expressed by other experts of equal standing. It has been my consistent endeavour to be at once as comprehensive and as terse as possible. Some omissions, even some important ones, may be detected; but in dealing with a country of almost inexhaustible interest to the artist and the archæologist, it may perhaps be forgiven if inadvertence, if not lack of space, has produced its almost inevitable crop of defects and discrepancies.

PREFACE

In thanking my many friends in Spain for the advice and assistance they have given me in the compilation of these volumes, I would desire to pay a passing but sincere tribute to the Spanish character. Under all the vicissitudes that their nation has suffered since Spain changed the tyranny of Carthage for the yoke of the Romans, to be caught later in the toils of the Goths; through the ages of religious tolerance under the savage Moors, and of religious tyranny under the most Christian kings of the restoration; unchanging beneath the sway of corrupt, incompetent favourites and courtiers; the Spaniard has remained ever loyal to himself—proud, courtly, hospitable, true-hearted, peculiarly self-reliant. His face has been scarred with "the fire of many tears," but the beauty and nobility of his character has been kept unsullied by his reverence for the dignity of human nature. In the breast of the Dons "the grace of a day that is dead" has never been allowed to fade.

My last word must be one of genuine and affectionate admiration for the people of Spain.

ALBERT F. CALVERT.

Royston, Eton Avenue, London.

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Toledo. Bridge of Alcantara.

TOLEDO

SPAIN historically begins with Toledo. Seville, Carthagena, Cadiz are indeed as old, or older, but in their beginnings they belonged to Keltic Iberia or to a Roman province, not to that compact nation to which the name of Spain may be applied. In the modern sense of the word this was the first capital of the kingdom. The vestiges of works planned on a commanding scale but never finished—among them the Circus in the Vega—have led antiquaries to suppose that the Romans intended to make Toledo the seat of their power in the Peninsula. It was left, however, to the Visigoths to confer the dignity of a metropolis upon the city. It was in 553 A.D.

GENERAL VIEW OF TOLEDO

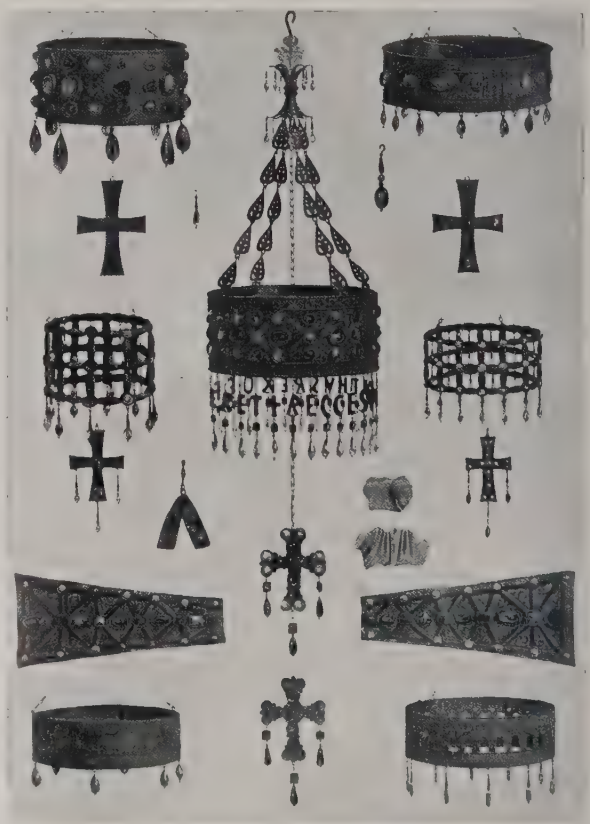
that King Athanagild established his court here, and, with a few brief intervals, his successors resided at Toledo till the inrushing tide of Islam swept away the kingdom and almost swallowed up the nation itself.

That terrific deluge the city has survived, even as the yet more destructive flood of

CALLE DE SANTO TOMÉ

years has rolled onwards past and around it, leaving it unchanged and unchanging — a last surviving beacon of the drowned mediæval world.

Assuredly, no town in Europe bears more markedly the impress of long-distant ages than this. Nuremberg and San Gimignano are modern in comparison. Walking its sombre streets, between houses which seem part of the living rock below, we can almost credit the tradition that ascribes the foundation of the city to Hercules, if not that other which says that here was already a town when God first placed the sun exactly over it. Yet another story has it that Toledo was founded by the Jews who had fled from the persecution of Nebuchadnezzar, and who named it Toledoth, said in their language to mean the city of generations. The children of Israel were, at all events, settled at a very early period in Toledo, and played a conspicuous part in her story. They were the first to admit their kinsmen, the Saracens, in 711 after the downfall of the Visigothic monarchy by the reedy banks of the Barbate. The invaders were rewarded, it is said, by treasures beyond the wildest dreams of avarice, including the Table of Solomon made out of a single emerald! The famous crown of Guarrazar preserved at Madrid and in the museum remain to attest to the splendour of the Visigothic court, but for any monuments of stone and marble of those days you may search Toledo in vain. A few capitals and fragments of columns are all that survive of the numerous public buildings, the cloud-capped towers and gorgeous palaces, with which the successors of Athanagild no doubt embellished the seat of their dominion. Under the Moor, Toledo sank to



VISIGOTH CROWNS AND CROSSES OF GUARRAZAR

the position of a provincial town, always turbulent, rebellious, and but half subdued. Yet the works of that rude, uncultured period have fared better than those of the preceding age and may be classed indeed among the most interesting national monuments in Spain. As secondary Mohammedan places of worship, they exhibit striking differences from the principal mosques or *Jamas*, and moreover from edifices of the same rank farther south.

NORTH-EAST FAÇADE OF THE MOSQUE OF BIB-EL-MARDOM

The most perfect and curious of these buildings is the mosque of Bib-el-Mardom, now called Cristo de la Luz. It stands in the northern quarter of the city and received its present name from the following legend. When the Moslems were about to enter the town, the Christians walled up a miraculous crucifix (still to be seen) in one of their churches with a lamp burning before it. Three hundred and seventy years after, on May 25, 1085, Toledo was recaptured by the Christians, and the liberating army came marching in, King Alfonso VI. and the famous Cid Campeador at their head. As the Cid's horse passed this mosque it reverently bent the knee. The spot was investigated, the wall of the mosque broken down, and within it discovered the crucifix with the lamp before it burning as brightly as when placed there nearly four centuries before. The king hung up his shield, where it may be seen to this day, and had the mosque re-consecrated as a Christian church.

In support of this legend, it should be said that the structure contains evidence in the shape of Visigothic shafts and capitals, of having existed prior to the Moslem conquest. The exterior is unpromising, and built of brick alternating with rough stone-work. The north-west front is the best preserved. In its lower part it is arcaded with three round arches, the middle one containing a horseshoe portal arch. Above, runs a sort of gallery of arches intersecting, and above this, a long Arabic inscription on a frieze announcing that the mosque was rebuilt under the direction of the architect, Musa ben Ali, in the year 370 of the Hegira (979-980 A.D.). The exterior has suffered more from repeated restorations than the interior. This very small and curious structure is divided into a nave and aisles, or into nine compartments, by twelve horseshoe arches, springing from four low slender columns, each with a different capital. The masonry above the arches is pierced with an arcade of various designs, dentated and cusped in very Moorish fashion, each com-

GENERAL VIEW OF TOLEDO

partment being finally vaulted over with a little dome, of varied and fantastic construction. The mosque is so small that Amador de los Rios thought it could only have formed the sanctuary or *maksurrah* of the original structure. The apse and transept were added after the Christian re-conquest. This later (and yet very ancient) part of the fabric is adorned by some exceedingly interesting twelfth-century frescoes in the Byzantine style. The figures are believed to represent Saints Eulalia, Martiana, Leocadia, and Obdulia, and an unknown prelate—possibly the famous Bernardo, of whom we shall hear more later.

A STREET IN TOLEDO

In the Calle de las Tornerias (Nos. 27, 29, 31) you may find the remains of another mosque, in the same style, and no doubt of the same period, as that of Cristo de la Luz. It is raised on a substructure of galleries, which now form the ground floor of the houses. Here again we find indications of the adaptation of an earlier Visigothic church to Mohammedan uses. Recent restorations have laid bare a surface of brickwork, unsurpassed for smoothness and regularity. But, so far, no trace has been revealed of any inscription, or of the date of the foundation, or of the name of the architect.

A STREET IN TOLEDO

With these Moslem monuments it is easy to confound the interesting little Jewish synagogue of Santa Maria la Blanca—so called from a tradition that a Visigothic church occupied the site, to account for the dedication of which a legend is told, similar to that of Santa Maria ad Nives at Rome. It probably dates from the close of the eleventh century, and continued in use as a Jewish place of worship till 1405, when it was seized by the Catholics at the instance of St. Vincent de Ferrer. It is now a secular building, and is far from reflecting the splendour and prosperity enjoyed by the Hebrews of Toledo at the time of its foundation. The strange, fantastic interior is purely Saracenic in character. Four rows of octagonal columns, with fir-cone capitals from which spring horseshoe arches, divide it into a nave and four aisles. Above the arches runs a beautiful

DETAILS OF A COURTYARD

western wall, where the rabbinical chair once stood, is freely decorated, except for the lowest 7 feet of its height, with coats of arms, geometrical designs, and inscriptions, one of which extols the greatness of King Peter, while another pathetically celebrates the return of an era of prosperity. A few years later, and the whole Jewish colony was decimated and dispersed. Windows have been let in through the frieze in the south wall. The roof deserves notice as a particularly fine specimen of artesonado work. The building ranks as a national monument after having been in turn a church, a bridewell, a barracks, and a dancing hall.

Near the Transito is the palace of the Marquis

frieze of geometrical pattern, and over this again a charming triforium of cusped arches. The stucco-work has been cut and carved as if it were stone. A fine roof of pine wood covers the building, the pavement of which is a beautiful example of tile-work.

The Transito, the other synagogue of Toledo, is also Moorish in style, but was built by Samuel Ha Levi, the powerful treasurer of Peter the Cruel, and belongs, therefore, to the last or Granadine style. It resembles the mosques and synagogues of our own day in consisting of one great chamber. On the north and south the walls are quite plain up to a height of 20 feet, where a broad stucco frieze runs round with floral and geometrical designs and Hebrew inscription. The triforium is composed of cusped horseshoe arches, with rich capitals, most of them filled with lattice-work of exquisite design. The spandrels are also most beautifully decorated. The

PALACE OF DON PEDRO THE CRUEL

INTERIOR OF SANTA MARIA LA BLANCA

DOORWAY OF THE PALACE OF DON PEDRO THE CRUEL

de la Vega, which incorporates the remains of the house of Samuel Ha Levi. In after times it was the home of the reputed necromancer, Don Enrique de Aragon, Marquis de Villena. Subsequently it passed into the possession of the Duke de Escalona, who burnt it to the ground on account of its having been contaminated by the presence of the Constable de Bourbon, then in arms against his own country. It has an additional claim on our interest as having been for a time the residence of El Greco.

The re-conquest of the city in 1085 by Alfonso VI., and its absorption into the kingdom of Leon and Castile, inaugurated, as elsewhere in Spain, that mixed Moorish style called the *mudejar*. For many years at Toledo, as at Seville and Cordova, Moorish architects and masons continued to be employed even in the construction of religious edifices. A particularly fine specimen of their work is the warm-hued brick and stone tower of the Church of San Roman, pierced in its upper stages with windows of a debased horseshoe type. Similar but smaller towers are attached to the Churches of Santa Magdalena, Santo Tomé, San Pedro Martir, San Miguel, Santa Leocadia, and La Concepcion.

The Castilian conquerors first turned their attention, however, to the fortifications of the city. The mighty walls reared by the Gothic king, Wamba, were strengthened and no doubt in great part rebuilt by Alfonso, who added the Puerta del Sol, that majestic entrance to the grand old city. The horseshoe archway is flanked by a square tower, connecting the gateway with the wall, and on the other side by a half-round tower, with two machicolated bartisans. Immediately over the entrance is a relief of the Virgin conferring the chasuble on San Ildefonso. Above this is an arcade of intersecting arches,

GATE OF VISAGRA

surmounted by a smaller work of the same kind. Another relief within the archway is believed to represent the execution of the Alcalde, Fernán Gonzalez, by St. Ferdinand for the seduction of two girls. The stern beauty of this noble approach has delighted innumerable writers and artists. In antiquity it is surpassed by the Puerta Antigua de Visagra, a ruinous Moorish work—the only one of the fifteen gate-towers said to have existed in the Mohammedan era. The Puerta Nueva de Visagra was built by Charles V. in 1550. It is flanked by two massive round towers, with crenellated upper storeys. Over the north gateway is a huge imperial eagle, carved in granite, above which is an angel with unsheathed sword. It is certainly no mean approach to an erstwhile royal city.

OLD GATE OF VISAGRA

The rude crumbling pile of the Castle of San Servando, crowning the height overlooking the Bridge of Alcantara, marks the site of a monastery built by Alfonso VI. in gratitude for his escape from the rout of Sacralias. Later on, the king found it expedient to convert the building into a castle, and as such it bore the brunt of repeated Moslem onslaughts throughout the twelfth century. It seems to have been rebuilt in 1386 by the great archbishop, Tenorio. Like our English castles of the same period, its walls were flanked at angles by half-round towers and in the middle by smaller towers of lesser projection. In its day this must have been a fine stronghold. To-day its desolation is complete, and it is tenanted only by bats and owls. It has secured immortality in the pages of Calderon.

To reach it we cross that far-famed Bridge of Alcantara, which includes masonry of every period of Toledo's history. The tower on the far end is not, alas! that which resisted the shock of Moors and fiery factions, but an eighteenth-century work. The yoke and sheaf of arrows—the badge of Ferdinand and Isabella—commemorates an earlier restoration by those sovereigns in 1489. It is a spot to linger on, this historic bridge, and to gaze up at the grim city crouched on the rock above the yellow Tagus. Till the time of Alfonso X. (1252-1289) it constituted the sole avenue of approach to Toledo. The Bridge of San Martin was then built, and restored by order of Archbishop Tenorio in the reign of Henry of Trastamara. According to a well-known legend, the architect

CASTLE OF SAN SERVANDO

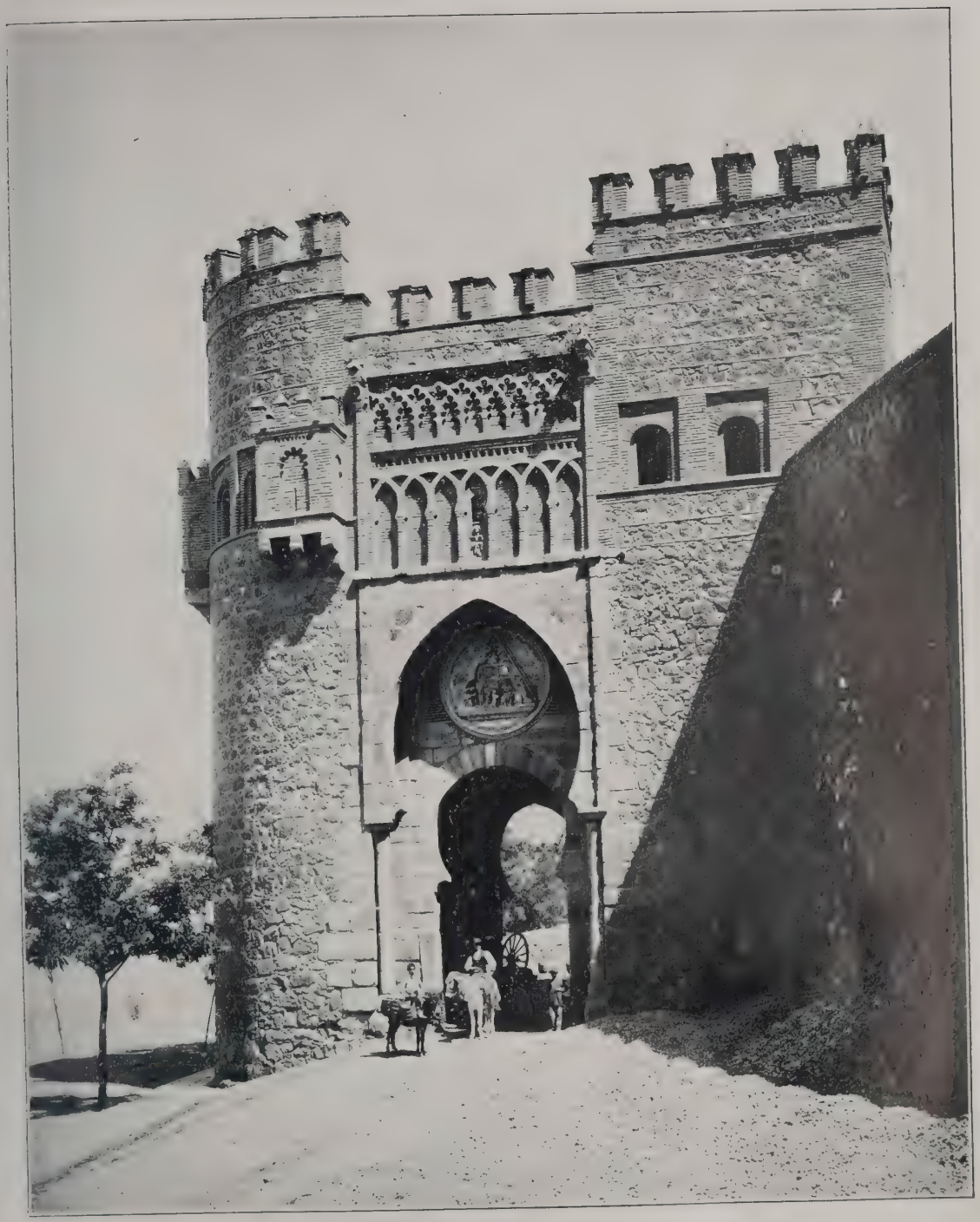
MALBARDÓN GATE (ELEVENTH CENTURY)

realised, on the day previous to the proposed opening, that, owing to some miscalculation, the whole fabric would collapse on the removal of the scaffolding. His wife, on being told of this, rose at dead of night, set fire to the bridge, and thus preserved the reputation of her husband, who constructed the next bridge, of course, without fault or flaw. The square towers at each end render this one of the finest studies in mediævalism in all Toledo.

The Alcazar, which still frowns down from the rocky height above the Tagus, has played a memorable part in the stirring history of Toledo, but it is sadly changed from its old self. Almost entirely rebuilt from plinth to parapet by order of Charles V., it was burnt in 1887 and has been reconstructed within the last few years. It makes an imposing landmark enough, but has little interest intrinsically. From these lesser monuments one turns eagerly to the Cathedral, one of the noblest specimens of Gothic architecture extant. This, the metropolitan church of Spain, is splendid without being gaudy, austere without being gloomy, stern, but not forbidding. It embodies the ideals and the temper of the young Spain of the re-conquest, which looked forward, not backward. It replaced the Mosque, which Archbishop Bernardo, the spiritual adviser of Alfonso VI., had forcibly taken from the infidels, and consecrated, in flat disregard of his sovereign's plighted faith and direct commands: an act of disobedience which would have cost him his life had it not been for the intercession of the very Mussulmans he had wronged. The first stone of the present Cathedral was laid on August 14, 1227, by King Ferdinand III. and Archbishop de Rada. The architect's name is given as Petrus Petri, which may be read either Pedro Perez, or Pierre le Pierre. Street favoured the latter rendering, arguing that

ST. MARTIN'S BRIDGE

PORTAL AND BRIDGE OF ALCANTARA



PUERTA DEL SOL

GATE OF VISAGRA

BRIDGE AND GATE OF ALCANTARA

the church is thoroughly French in its ground-plan and in all else, except the detail of the choir, where some Moorish influence may be detected. The work lasted two hundred and sixty-six years, several of the chapels illustrating the transition from style to style during the interval.

Of the exterior little need be said; for, as it is unfortunately concealed on all sides but one by the adjoining houses, only from one or two points outside the city can any view of it be obtained.

Of the towers flanking the west front only one has reached its full height (295 feet). It was one of Tenorio's additions and contains the bells, the note of which is heard as far off as Madrid. The three doors of this front date from the first half of the fifteenth century. Over the central door (the Puerta del Perdon) are the figures of Christ attended by the Twelve Apostles. The beautiful rose-window high above the portal is 30 feet across.

There are altogether eight doors leading into the Cathedral. The Puerta de

BRIDGE OF ALCANTARA

los Leones, admitting to the south transept, is a fine example of late Gothic, the work of a Fleming. Specially admirable are the sculpture and the superb bronze doors, dating from 1545. The rose-window above the north transept door is considered by Street to contain the best stained-glass in the Cathedral. In the Renaissance style is the Puerta de la Presentacion, leading into the cloister.

The plan of the Cathedral is a parallelogram, 178 feet broad by 295 feet long, and rounded at the eastern end. On the north side are the cloisters and sacristies. From the east end project the chapels of the Reyes Nuevos, San Ildefonso, &c. On each side of the nave are two aisles, continued round the chancel. The transept does not project beyond the walls of the outer aisles. The roof is formed by seventy-two vaults, formed by arches which spring from eighty-eight clustered columns. The aisles rise gradually towards the nave, which attains a height of 116 feet. The pavement is of bluish-white marble, arranged in chequer pattern: on this play richly-coloured rays pene-

EXTERIOR OF THE CATHEDRAL

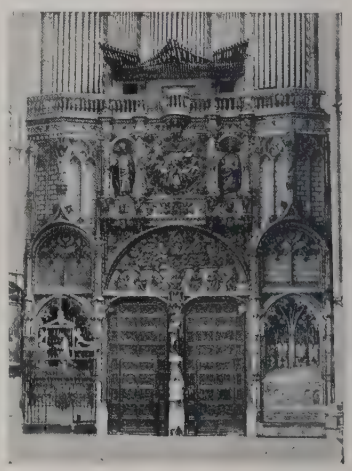
GATE OF ALCANTARA

THE CATHEDRAL (WEST FRONT)

trating the beautiful stained-glass windows, which, to the number of 750, light the vast church and testify to the genius of the fifteenth-century artists who designed them. In the evening the exquisite glow of the waning sunlight through these windows redeems the somewhat glaring effect of the interior; the nave and sweeping aisles seem like avenues of Paradise.

As is nearly always so in Spanish churches, the choir stands in the middle of the nave. It is railed in opposite the chancel by a magnificent *reja* or grille, designed in 1548 by Céspedes and Bravo, and unluckily re-coated with iron to protect the precious metals of which it is made from being carried off by the French invaders. Unfortunately, no means have yet been discovered of converting this fine work to its original state. The walls of the choir are arcaded, the arches being formed by columns of jasper and marble, and enriched with fine statuary and reliefs. These last are beautiful examples of mediæval feeling and treatment.

The choir stalls are among the most splendid triumphs of the carver's craft. The lower tier, designed by Maese Rodrigo in 1495, illustrate the taking of Granada, and is very much in the Gothic spirit, though marred by the introduction of mythological monsters. In contrast are the stalls of the upper tier, executed fifty years later in the Renaissance style, by Berruguete and Philip of Burgundy, surnamed Vigarni. The reliefs represent episodes from the Bible. They are worthy of Benvenuto Cellini himself. Worthy also of such surroundings is the seventeenth-century lectern, upheld by a great bronze eagle, with eyes of red stones, and with outspread wings. The pedestal on which it is perched dates from 1425, and is in the German-Gothic style. It is borne by six lions, finely sculptured.



THE LION DOOR, TOLEDO CATHEDRAL

Facing the choir is the splendid railing of the chancel, 42 feet wide and 21 feet high; it is divided horizontally by a frieze

BRIDGE OF ALCANTARA

BRIDGE OF ALCANTARA

CENTRAL NAVE

THE CATHEDRAL (INTERIOR)

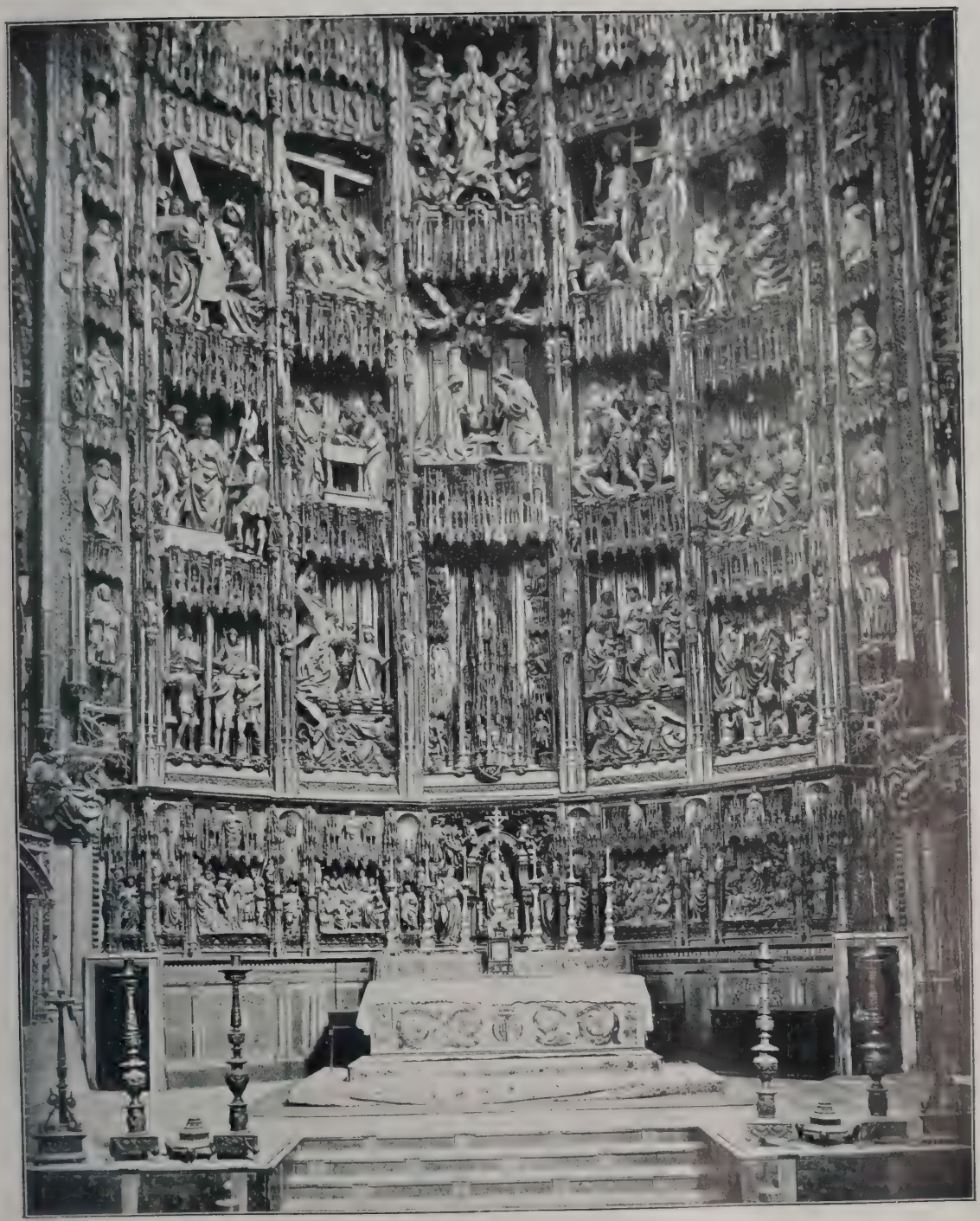
of the richest ornamentation, and vertically by beautiful square pilasters of repoussé work. The designer was Francisco de Villalpando, a native of Valladolid, who finished the work in 1548, and received about £4800 for his reward. He it was who made the beautiful gilt pulpits, cast from the bronze tomb that the great Constable Alvaro de Luna had caused to be made for himself. The statues on the piers to right and left of the chancel-rail represent the shepherd who showed the Spaniards a path across the mountains at the battle of Las Navas de Tolosa (thus enabling them to take the Moors in rear), and the Moslem Alfaki, whose intercession saved the over-zealous Bishop Bernardo from the wrath of Alfonso VI.

In the chancel are the tombs of Alfonso VII., Sancho el Bravo, Sancho el Deseador, and many princes and prelates. They are eclipsed in splendour by the superb sepulchre of Cardinal Mendoza, "the third king" as he was styled, Queen Isabella I.'s friend and adviser. It was the work of the famous Covarrubias.

The splendour of the high altar, with its jasper and bronzes, renders a detailed description impossible. Its magnificent reredos, designed by Vigarni and other masters, is accounted the richest gem of the Cathedral. It is surmounted by a colossal group of the Crucifixion. Behind it is an extraordinary and tasteless, but marvellously executed, piece of sculpture, called the *transparente*, dating from the year 1732. It is one of the products of the school of Churriguera, of which examples are scattered all over Spain.

INTERIOR OF TOLEDO CATHEDRAL

At the eastern end of the church, projecting from the chevet, is the chapel of St. Ildefonso, erected by Archbishop de Rada, but a good deal altered in the



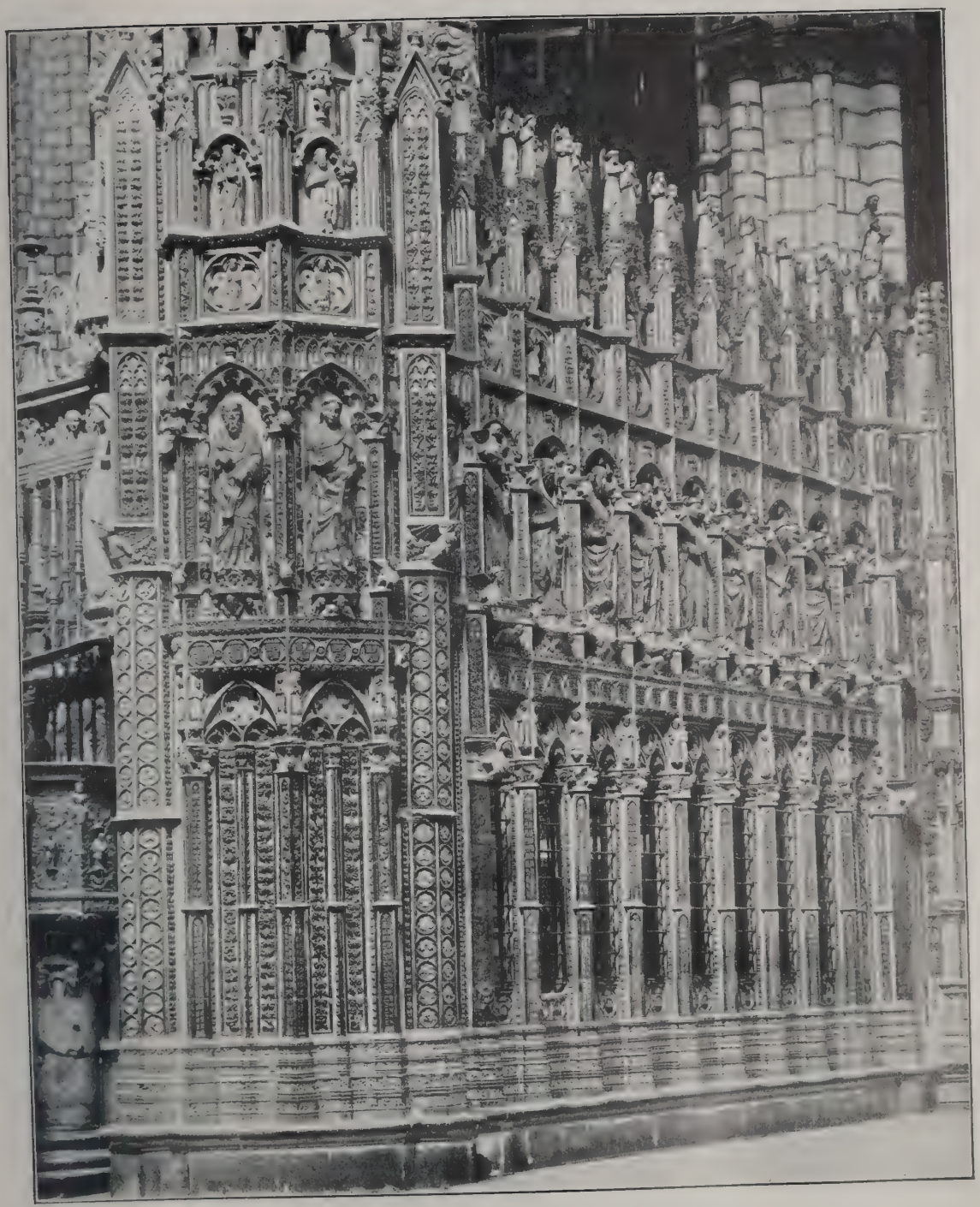
TOLEDO CATHEDRAL. THE HIGH ALTAR

SEPULCHRE OF ALONSO DE CARRILLO, TOLEDO CATHEDRAL

fourteenth century. The titular saint was renowned for his advocacy of the doctrine of the Immaculate Conception, and to reward his zeal the Virgin is said to have presented him with a chasuble. In the chapel are the interesting tombs of Cardinal Albornoz, Don Iñigo de Mendoza, and the Bishop of Avila (1514). The adjoining chapel, dedicated to Santiago, was founded by Alvaro de Luna, whose grand tomb, with his recumbent effigy, is here. Over the altar may be seen his portrait and his wife's by Juan de Segovia. Abutting on this chapel is that of the Reyes Nuevos, built by Henry II. of Trastamara, and containing his and his wife's sepulchres and those of Henry III., Queen Katharine of Lancaster, and Juan I. and Queen Eleanor. Reconstructed by Covarrubias in 1534, this resting-place of the Castilian kings is in good Renaissance style. During Mass a gorgeously dressed functionary attends with the insignia of a king-of-arms.

The side chapels are not, perhaps, as interesting as one would expect in a church of such antiquity and historical importance. The chapel of St. Lucia was founded by Archbishop de Rada, and has (remarks one writer) "an extremely rich recessed arch in stucco, of late Moorish work—a curious contrast to the fine pointed work of the chapel." In the chapel of St. Eugene is a tomb in the *mudejar* style of the Alguazil Fernán Gudiel (1278), with a reredos painted by Juan de Borgoña. That master was the author of the frescoes in the interesting Mozarabic chapel, built by Cardinal Cisneros in 1504 for the celebration of the offices of the Church, according to the old Spanish or Mozarabic ritual. In the chapel of the Virgen del Sagrario is a statue of the Madonna, which she herself is said to have kissed on the occasion of her visit to St. Ildefonso. In this chapel the degree of doctor is, or was, conferred on licentiates.

WINDOW IN THE NAVE OF THE CATHEDRAL



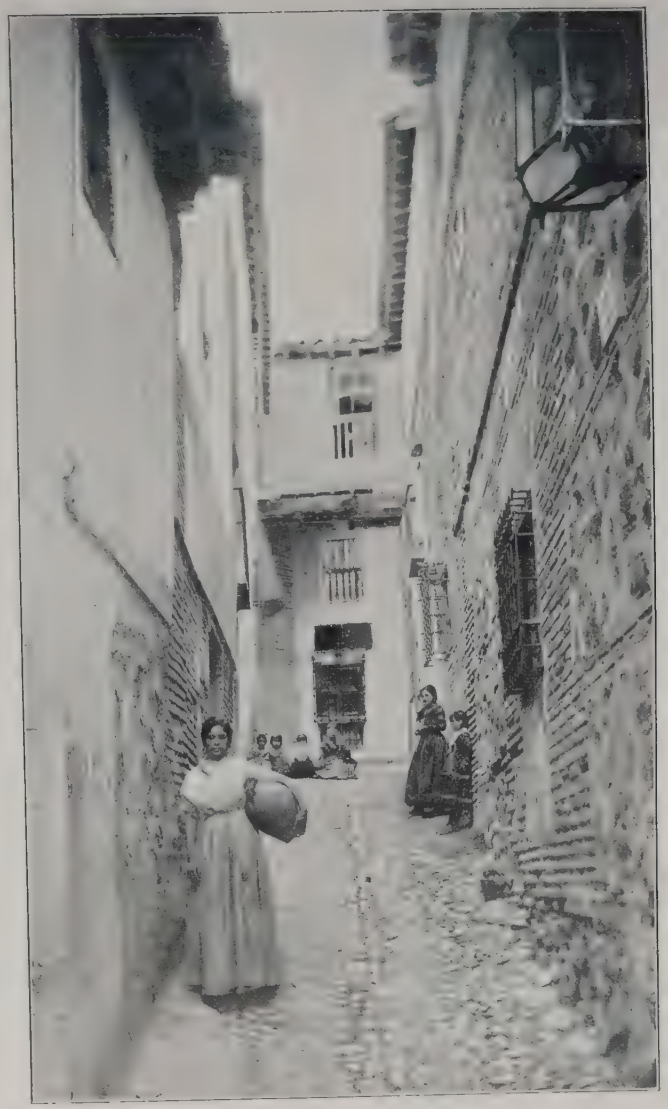
TOLEDO CATHEDRAL. EXTERIOR OF THE PRESBYTERY

ORNAMENTAL DETAILS OF THE GATES OF THE CATHEDRAL

The offices of the Cathedral are full of interest. The chapter-house is adorned with thirteen frescoes by Juan de Borgoña, and roofed with an *artesonado* ceiling in red, blue, and gold, excelling anything of the kind in Andalusia. In the sacristy are some paintings by El Greco, the great local painter; while Goya is represented by the "Betrayal of Christ," and Luca Giordano by a ceiling fresco depicting the miracle of St. Ildefonso. In the adjoining *vestuario* is El Greco's "St. Francis," Titian's "Paul III.," and a Madonna by Rubens. In the richly decorated *ochavo* chamber are preserved forty magnificent sets of sacerdotal vestments, belonging mostly to the fifteenth and sixteenth centuries. The embroidered figures are as distinct as the illuminations on ancient manuscripts.

The treasure of the Cathedral is kept in the chapel of the Canons. It includes the gorgeous *custodia*, made in 1517–1524 by the famous Juan de Arfe. The detail is marvellous. There are no fewer than two hundred and sixty statues of different sizes, all exhibiting the same skill. The *viril* inside, in which the sacrament is exposed, was made of the first gold brought from America. Here, also, you may see the wonderful mantle of the Virgen del Sagrario, considered by Riaño to be the most remarkable piece of embroidery to be found in Spain. The dish, repoussé in silver, once believed to be the work of Benvenuto Cellini, is now ascribed to the Flemish artist, Mathias Méline. More interesting in a sense than these is the sword of Alfonso VI., and a

A STREET IN TOLEDO



STREETS IN TOLEDO

EXTERIOR OF SAN JUAN DE LOS REYES

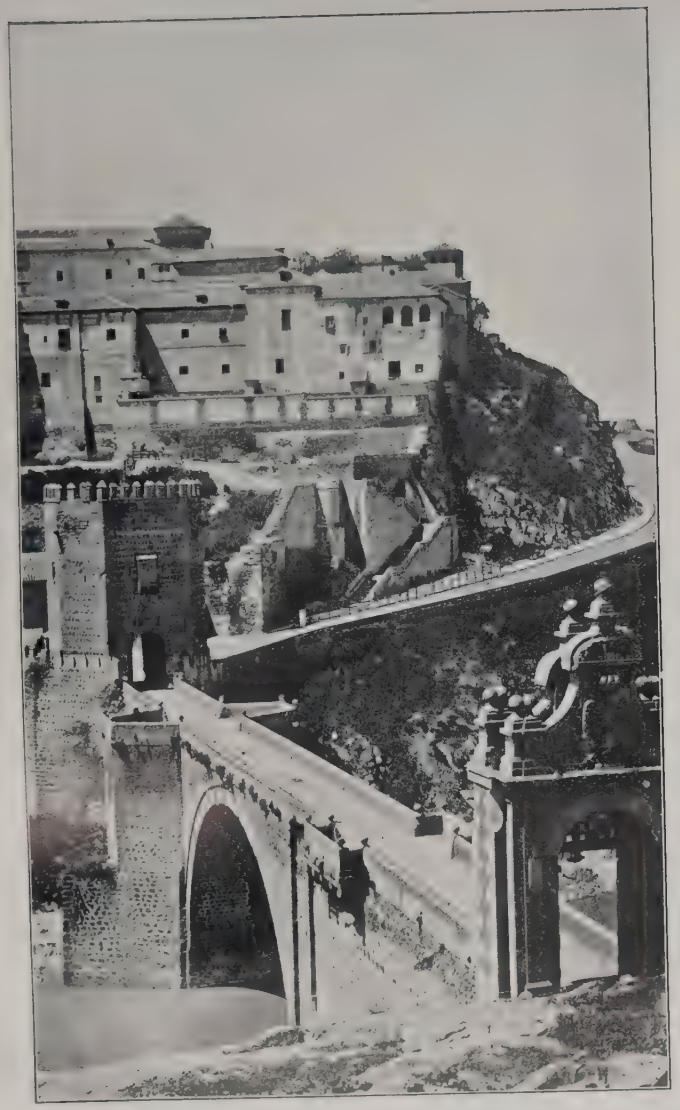
late Renaissance style. The tasteless exterior is hung with the chains of the Christian captives of the Moors. There are no aisles, but there are four chapels on one side and three on the other. The chancel occupies the apse, and the choir is placed in a gallery at the west end of the nave. Over the crossing is an octagonal dome, resting on four massive pillars. The whole fabric is profusely—indeed, excessively—adorned with statuary, carving, and heraldic achievements. The devices of the *Reyes Catolicos* recur again and again. Despite the skill shown in its construction and in the detail of its ornamentation, the church is garish, unpleasing, and ostentatious. It resembles more a Temple of the Sun

letter in the writing of St. Louis, bestowing certain relics on the chapter. You are shown next the cross planted by Cardinal Mendoza on the tower of the Alhambra in 1492, and the golden Bible in three volumes, dating from the twelfth century.

The bright, white cloisters were built by Cardinal Tenorio in 1389, and are painted with frescoes by Francisco Bayeu. The garden they enclose lends a gay air to the galleries, which are not to be compared in interest or beauty with those of Burgos or Oviedo.

Toledo, not hitherto renowned for loyalty, loved Isabella the Catholic, and here in 1476 she raised the Church of San Juan de los Reyes, in thanksgiving for the victory obtained over the partisans of her niece, Juana. As the building was not completed till the seventeenth century, it exhibits very plainly the transition from the late Gothic to the

TOLEDO



BRIDGE OF ALCANTARA

ALCAZAR OF TOLEDO

than a shrine of "the pale Galilean." Yet Théophile Gautier declared that Gothic art had never produced anything finer, more suave, or more elegant. Such praise could not be refused to the cloister, a veritable gem of florid Gothic. Yet here again the profusion of decoration—of statues, fantastic monsters, scroll-work, heraldic devices, and inscriptions—bewilders and dazzles rather than pleases.

INTERIOR, SAN JUAN DE LOS REYES CHURCH

A beautiful piece of *azulejo* work let into the north-west wall is said to have come from the palace of the ill-starred Don Roderic, wherever that may have been situated. A ruined brick tower below the Bridge of San Martin is pointed out as the Baño de la Cava—the spot where the monarch caught sight of the shapely limbs of the fair Florinda. It may now be safely regarded as a Mohammedan sepulchral monument of the fifth century of the Hegira. An old, dilapidated mansion, belonging to the Guzmán family, in one of the suburbs, is also connected with the legendary history of the town. It is called the Palace of Galiana, a princess

SAN JUAN DE LOS REYES. THE CLOISTERS

SAN JUAN DE LOS REYES. ESCUTCHEONS OF ISABELLA THE CATHOLIC

ALTAR-PIECE OF SAN JUAN DE LOS REYES, TOLEDO

FAÇADE OF SANTA CRUZ

reputed in Spanish song and story to be—

"La Mora mas celebrada
De toda la morería."

She was the daughter of an equally mythical person called King Galafre, who, some writers will have it, was the nephew of Count Julian, Florinda's father.

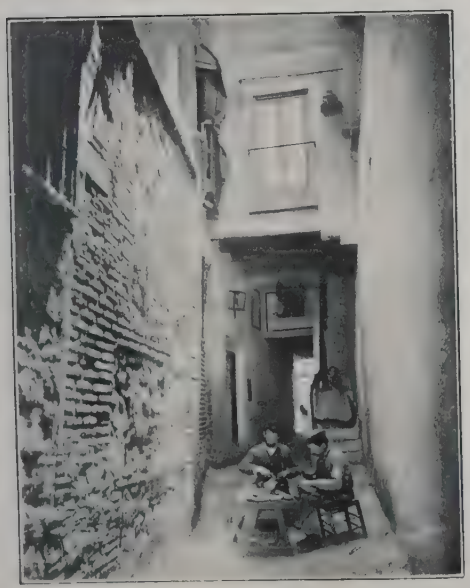
CHURCH OF SAN JUAN DE LOS REYES. CLOISTER

Another legend is that of the Cristo de la Vega. The lovers had plighted their troth before the crucifix. The man proved false, and denied the promise. The girl adjured the figure on the cross to bear witness to the truth of her statement, and the Christ extended its arm, saying, "I testify." This legend gave its name to the little "basilica" of Cristo de la Vega outside the town. It consists of the apse of the great Church of St. Leocadia, destroyed by the Moors, where several great ecclesiastical councils were held, and where the Virgin presented the chasuble to St. Ildefonso.

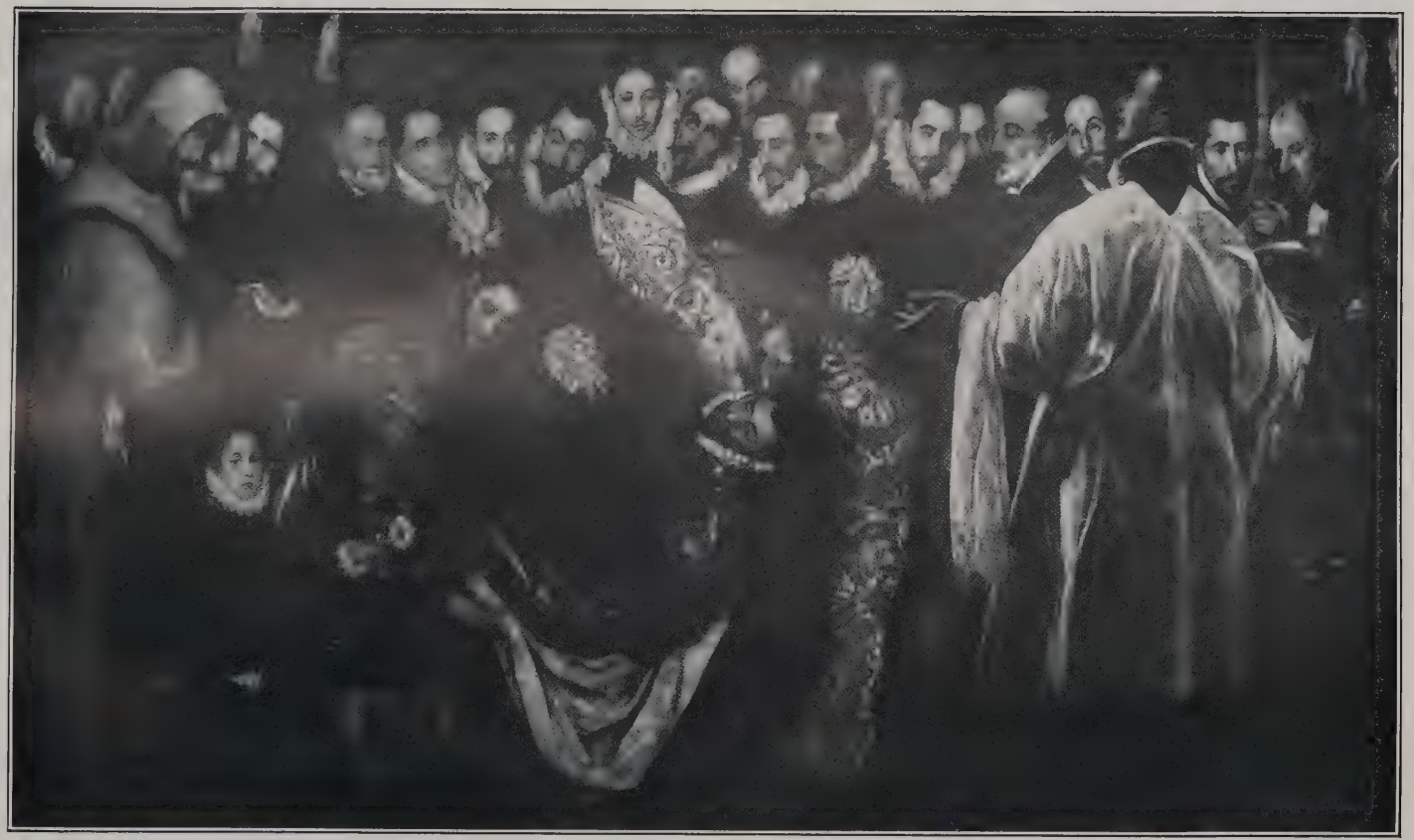
CLOISTER IN SAN JUAN DE LOS REYES

Some of the columns from this church adorn the chapel of the Hospital of Santa Cruz, an early and interesting Renaissance fabric built between the years 1494 and 1514. As in all early specimens of Spanish Renaissance architecture, the plan approximates to the Gothic, the new ideas chiefly manifesting themselves in the decoration and carving. The portal is superb. To the same period belongs the Franciscan Convent and Church of San Juan de la Penitencia, begun by order of the great Cisneros in 1514. The building incorporates the semi-Moorish palace of the Pantoja family. The

PATIOS IN TOLEDO

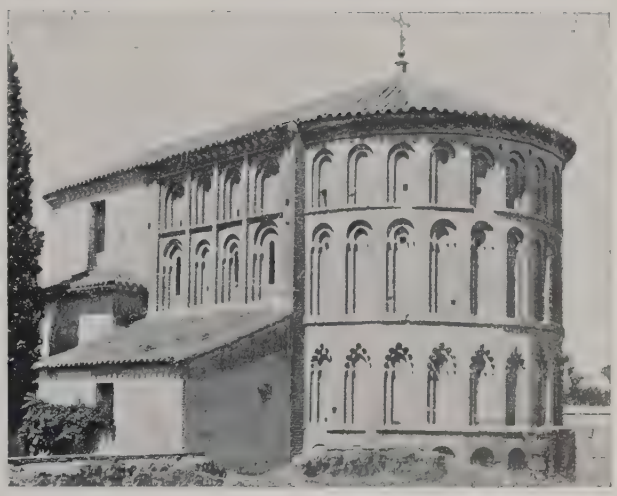


STREETS IN TOLEDO



"THE INTERMENT OF COUNT ORGAZ," BY EL GRECO. CHURCH OF SANTO TOMÉ, TOLEDO

church is chiefly interesting as containing a fine Renaissance tomb of a bishop of Avila, who died in 1528. The finest sepulchral monument, however, in Toledo, and, indeed, in all Spain, is that of Archbishop Tavera in the Hospital de Afuera. It was finished by Berruguete in 1561, when he was over eighty years of age. He died the same year in one of the rooms under the great clock. This is the effigy of which Gautier remarks that there never was a cast taken after death more horribly true; yet the beauty of the work is such that you forget any amount of repulsiveness that the subject may possess.



EXTERIOR OF THE CHAPEL OF SANTO CRISTO DE LA VEGA

The portrait of the cardinal is by El Greco. This great painter, whose works give the truest interpretation of the soul and story of Toledo, was a Cretan by birth, his real name being, in the original Hellenic form, Domenikos Theotokopoulos. He studied at Venice, forming his style on that of Tintoretto, and came to Toledo some time before 1577. He never left the city, and died there in 1614. His best work, on the whole, is to be seen in the Church of Santo Tomé, and represents the burial of the Count of Orgaz. The painter's own nervous face is the sixth portrait, counting from the right. In the chapter-house of the Escorial may be seen his "St. Maurice," painted in 1581, a picture illustrating the artist's transition from the Venetian influences of his youth to those of his later life. Toledo contains many beautiful portraits by him. In the Provincial Museum, next to San Juan de los Reyes, we see his heads of Covarrubias and his son, and

THE MARKET-PLACE

PEASANTS OF TOLEDO

DETAILS OF A COURTYARD

A NOONDAY HALT

A FOUNTAIN AT TOLEDO

of Juan de Avila, as well as his St. John the Divine, St. Philip, St. Jude, St. Peter, and other Apostles. Among El Greco's most remarkable works is a view of Toledo, embodying a portrait of his own son, Jorge Manuel. It is the strangest landscape in the world, yet the longer you linger before it, the more powerfully you are impressed by its absolute fidelity. You will realise that El Greco has taught you to see the city as it really is.

To do that is not permitted me in the few pages to which I am limited. It is a wonderful place, this hoary capital of the kings of a long-dead race. Here the Middle Ages have not yet ended. Things go on in the quaint triangular Zocodover much as they did when Philip the Handsome broke lances there with the chivalry of Castile in honour of his fond and feeble bride.

COURTYARD OF THE HOUSE OF EL GRECO

Cervantes over and over again speaks of the spot. You will remember it was there that he came across the Arabic MS. of the learned Hamet Benengeli. Only the armourers' shops are wanting, where once the blades for which Toledo was famed throughout the world were sold. To keep up the old tradition they still forge swords in the neighbourhood, at the factory outside the walls. Their quality is not perhaps as good as it was when Ayalas and Silvas and other warring factions tried the ringing metal on their rivals' casques in every street; but how little the temper of the townsfolk itself has changed, a glance at the stern, rugged physiognomies that greet you in the Zocodover will soon assure you. And so we descend from the royal city of the Visigoth, and clatter across the Bridge of Alcantara on which Roman, Goth, Moor, and Castilian have lingered and fought and bled.

MADRID

NO sharper contrast could be presented by two cities in the same country than by Toledo the ancient capital, and Madrid the modern capital of Spain. The difference is not least noticeable in their situations. The Visigoths established their court on a rock girt about by a broad river—a fortress framed by Nature with a fertile vega close at hand to replenish the stores of the defenders. The situation of the new capital shows at once how the times had changed and that no attack from without was apprehended by the founders. A perfectly arid plain watered by an inconsiderable rivulet—such is the site of the city which Philip II. declared in the year 1561 to be *única corte*, the one and only capital of the Spains.

GATE OF TOLEDO

The reasons for this step (which had been contemplated by Charles V.) are well known. The jealousies between the old historic cities of Leon, Castile, Aragon, and Andalusia were too strong to be overcome, and to promote any one of them to the supremacy would have been to inflame the rancour of the others to a dangerous degree. Madrid—a place not

without antiquity, since it had been founded by the Moors in the ninth century — was selected as the new capital, mainly on account of its central position. It is rather the fashion now to applaud the wisdom of the choice, which is not yet apparent to us. There were other places in the peninsula as free from political associations as Madrid, and more advantageously situated— Talavera and Merida, for instance. However, the introduction of railways has to a large extent remedied the geographical isolation of Madrid; and, as if Nature had reconciled herself to this curious caprice of the humans, the wind which once would not blow out a candle, but would snuff out a man's life, has lost much of its noxious power, though it has increased in boisterousness.

GENERAL VIEW OF THE PUERTA DEL SOL

BRIDGE OF TOLEDO

The Spanish people in course of time have come to approve the choice of their one-time ruler, and speak of their capital with pride and affection. But it has never won a place for itself in the hearts of foreigners. It is, to begin with, a city without country. For many leagues round about, the face of Nature can be described simply as sur-

BRIDGE OF SEGOVIA

face. There is only one spot within driving distance worth visiting—El Pardo. Thus the sojourner at Madrid has to confine himself to the city itself—and generally gets tired of it.

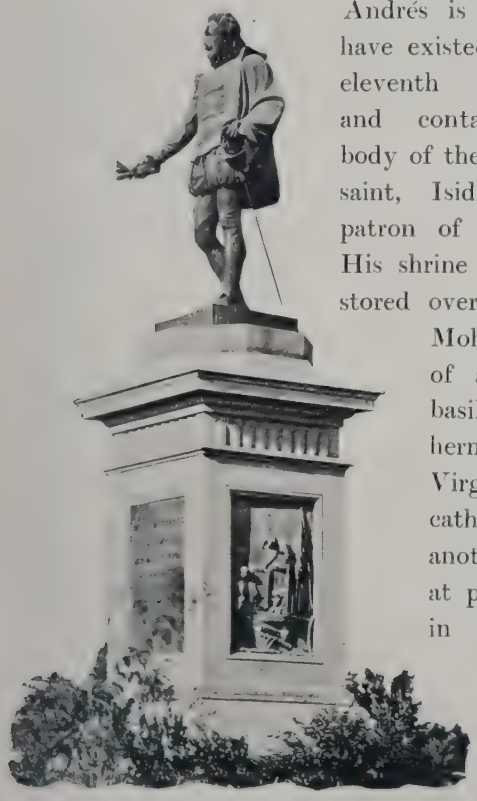
The Spanish capital has more affinity with Paris than with any other European city, and boasts its broad boulevards, its open squares, its innumerable cafés, and its monotonous side streets, all as much like each other as those round the Gare St. Lazare. You have the same cheerless cafés as on the banks of the Seine, the same appearance of gaiety, a little hectic and perhaps a good deal simulated. In a country where most things are old, Madrid exults in its modernity. But it is rather new than modern, as its want of the conveniences of life—of a good water supply, among other things—testifies. The wind raises storms of dust, which constant applications of the fire-hose do not altogether subdue. But the most boisterous breezes do not deaden the frantic noise in the streets or the unnecessarily emphatic language of a certain class of the townsfolk. Though no northerner is likely to grow fond of Madrid, all will admit that it is a fine

VIEW FROM SAN ISIDRO

city. De Musset even thought it romantic, and called it the "blanche ville des sérénades" and "princesse des Espagnes." There is, to be sure, an old quarter—even as a capital we must not forget, the town is nearly three hundred and fifty years old—and there are historical associations; but Madrid belongs to the present, or thinks she does, and musings on the past are out of place here.

The age of the great church-builders was drawing to its close when the Spanish court established itself on this bleak plateau, and we need not look in this metropolis for any temple worthy to compare even with the cathedrals of the smaller provincial capitals. The Church of San Andrés is said to have existed in the eleventh century, and contains the body of the peasant saint, Isidro, the patron of Madrid. His shrine dates from the seventeenth century. San Ginés, restored over and over again, was a Mozarabic chapel under the Mohammedan yoke. In a later period it was the scene of an outburst of the flagellation frenzy. The modern basilica of Atocha covers the site of a very ancient hermitage, and contains a highly venerated image of the Virgin, which was in 1643 gazetted patron of Spain. A cathedral has been begun, and is to bear the name of another local shrine, that of the Virgin of Almudena. But at present the only place of worship of any artistic merit in King Alfonso's capital is the pantheon of San Francisco el Grande, dedicated, according to the inscription over the door, by "España á sus preclaros hijos." The style is classical, that being apparently the only style which modern architects feel themselves competent to adopt. As a national

STATUE OF PHILIP IV. IN THE PLAZA DE ORIENTE



STATUE OF CERVANTES

MONUMENT TO THE MEMORY OF COLUMBUS IN THE PASEO DE RECOLETOS

pantheon the church has not fulfilled its destiny. The ashes of some of Spain's very greatest sons—of Cervantes, Murillo, Lope de Vega, and Velazquez—have been lost irretrievably, it would seem; and the bodies of the Great Captain, Calderon, Quevedo, and others, which once lay here, have now had to be surrendered to their respective descendants. Nor are the great men of Spain adequately commemorated by monuments, Madrid being almost as backward in this respect as London. As with us, the finest statues are of kings who did nothing in particular for the country. Philip IV. has a magnificent equestrian statue by Tacca, for which Galileo is said to have calculated the balance, but the bronze monument to Cervantes in front of the Congreso is unworthy of his fame. The huge statue of Murillo is not without dignity, but that of Columbus is eclipsed by the memorial to Isabella the Catholic, erected in 1883 by the people of Madrid. On the whole, the most impressive of these public monuments is the obelisk commemorating the rising of the 2nd of May 1808. The base is partly formed by the granite sarcophagus, which contains the ashes of the heroic Daoiz and Velarde and other victims of the French. At the corners of the pedestal are the figures of Fidelity, Valour, Virtue, and Patriotism. A monument of a different character is the well-known fountain of Cybele at the junction of the Calle de Alcalá with the Salón del Prado and Paseo de Recoletos.

THE ROYAL PALACE FROM THE CASA DEL CAMPO

THE PUERTA DEL SOL FROM THE HÔTEL DE PARIS, MADRID

ISABEL THE CATHOLIC. BRONZE GROUP IN THE CASTELLANA. THE WORK OF OMS

The Government offices have been distributed all over the Spanish capital, greatly to its embellishment, but occasionally to the inconvenience of ministers. The railway stations, according to the ideas prevalent fifty years ago, have been placed on the outskirts. There are few large factories, and what industries there are, are chiefly of the home variety. Madrid is essentially the seat of government and of the court.

The royal palace, which, according to an almost universal rule, is found in the western quarter of the town, is one of those heavy, dignified piles in which the eighteenth century was so prolific. It replaces the old palace of Henry IV., which in its turn had replaced the inevitable Moorish Alcazar. The architect was Giambattista Sacchetti, a native of Turin; the material is granite, and the cost is said to have been £3,000,000. The building is very large, uniform, and genuinely imposing. It seems bigger than anything else in the capital, and this, with a general impression of aloofness, conveys a rather awesome conception of Spanish royalty. Napoleon, as he ascended the truly grand staircase with Joseph, remarked, "Vous serez mieux logé qui moi"; but, as we know, "el Rey intruso" was not suffered long to enjoy his comfortable quarters. The outlook from the royal windows, except towards the city, is chilly and forbidding; but the life within, it may be remarked, is a great deal more cheerful and less ceremonious than most foreigners suppose. A modern Spanish writer asserts that the court is one of the most democratic in Europe, and that foreign writers have absurdly exaggerated the rigidity of the ceremonial.

The same may be said of society in the Spanish capital generally, any account of which would, however, be out of place here. Several of the mansions of the aristocracy are noble buildings, worthy of the names they bear. The Liria Palace contains a fine collection of armour and paintings, and has the advantage, unusual in a capital, of standing in a beautiful and sequestered garden. Then there are the palaces of the Duquesa de Denia, the Portugalete, and the Larios, with its patio modelled on the Court of the Lions at Granada.

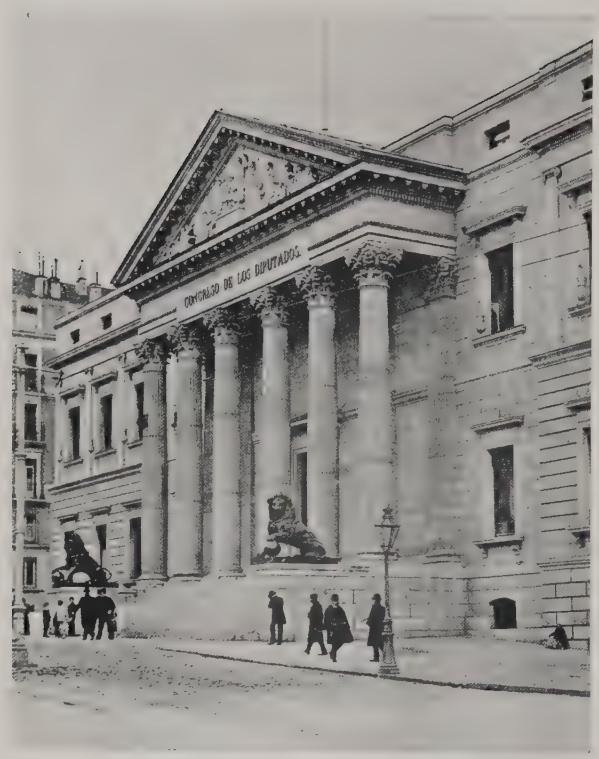
On the other side of the city stood the Buen Retiro palace, where Philip IV. withdrew himself from the troublesome business of kingcraft, and Charles II. spent his boyhood in monastic seclusion and gloom. In connection with the palace was the court theatre, at which the plays of Lope de Vega were produced. Under the favourite Farinelli, the retreat was the scene of a certain amount of subdued gaiety. A new palace was built in 1734, and this in turn has disappeared. The site is covered by the Parque de Madrid, the principal "lung" of the Spanish capital.

The great dramatist, Lope de Vega, died in the year 1637 at a house still to be seen in the Calle Francos. One of the most interesting pilgrimages in the city is to the house of Cervantes, in the street named after him. It seems a pity to discredit the tradition that makes the quaintly named House of the Seven Chimneys the abode of Charles, Prince of Wales and "Steenie" when on their romantic visit to the court of Spain.

PLAZA MAYOR AND STATUE OF PHILIP III.

Of little interest to the archæologist and antiquary, Madrid is pre-eminently the literary centre of the Spanish-speaking world. All the great writers in the Castilian idiom have dwelt here—Cervantes, Quevedo, Lope de Vega, Calderon, and Echegaray. To-day, it need hardly be said, the leading men of letters find it necessary to maintain a residence in the capital. Within this city of only half a million souls you may meet with Doña Emilia Pardo de Bazan, who has made known to the world her distant native province of Galicia; Blasco Ibañez, the Thomas Hardy of Valencia; Pio Baroja; Galdós himself; the almost equally famous Valdés; and the clever Jesuit, the Rev. Luis Coloma. There is a magnificent national library at Madrid; but, alas! its noble reading-room is usually well-nigh deserted. Doña Emilia, it should be added, draws no roseate picture of the literary life in the capital, and observes that the vaunted literary circle seldom exceed the diameter of a tea-table.

Nor can the drama be said to flourish, though the Madrileños support fourteen theatres, the best of which are the Teatro Español, the Real, the Princesa, the Comedia, and the



THE HOUSE OF REPRESENTATIVES

Lara. As elsewhere in Spain, three or more short pieces of one or two scenes each make up the evening's programme. These *zarzuelas*, as they are termed, almost invariably deal with low life. They have driven the legitimate drama from the stage, despite the efforts of Señora Guerrero, the Spanish Bernhardt, to revive it some twelve years ago. Other artists of the first rank are Maria Tubau, Thuillier, Pinelo, and Carmen Cobeña. The theatres are large, comfortable, and well upholstered.

But we will now turn to what are best worth seeing in Madrid—the unrivalled collections of the Prado and the Royal Armoury

In the fifteenth and sixteenth centuries, during a pacific period following on the long conflict with the Moors, there arose a number of painters in Castile. Juan II., King of Castile, was a lover of the arts and of literature. We read that this king employed a painter of the Flemish School, named Maestro Rogel, who was reputed to be a pupil of Van Eyck. It was about this time that Flemish art began to influence the work of the Spanish artists, while the Italian style was especially followed by the painters of the Castilian School.

Antonio Rincon has been called the founder of the Castilian School of painting, and it is recorded that this artist studied in Italy before his appointment as court painter to Ferdinand and Isabella. Rincon's portraits of his royal patrons were at one time in the Church of San Juan de los Reyes at Toledo during the wars with France. In the Royal Gallery of Madrid putative copies of these portraits are preserved, and they show great force and individu-

VIEW OF THE INTERIOR OF THE CHURCH OF SAN GERONIMO

ality. But many of the works of Antonio Rincon in the mannered Italian style are of mediocre merit.

A more powerful painter of Castile was Juan de Borgoña, who laboured with Rincon upon the jasper steps of the wonderful Gothic retablo in Toledo Cathedral. Some of Borgoña's frescoes have perished; but in the Prado Gallery at Madrid there are several pictures, attributed to an unknown artist, which are probably the work of this painter.

THE PEDIMENT OF THE FAÇADE OF THE NATIONAL LIBRARY

STATUE OF ESPARTERO THE PEACE MAKER

Pedro Berruguete, father of Alonso Berruguete, the painter and sculptor, has been likened by Lord Leighton to Carpaccio. Very little is known of Pedro Berruguete. In the Royal Gallery of Madrid there are some paintings ascribed to this artist, representing scenes from the lives of Thomas Aquinas, San Pedro, and Domingo de Guzman, glowing with colour, and painted with a strong hand.

Felix Castello, born in Madrid in 1602, was a painter of moderate ability. Two of his paintings may be seen in the Prado Gallery, one depicting "A Battle between Spanish and Dutch," and the other "The Landing of General Fadrique de Toledo."

The Titanic genius of Velazquez shone not only above all his predecessors of the School of Castile, but above the host of Spanish painters. Velazquez was born in

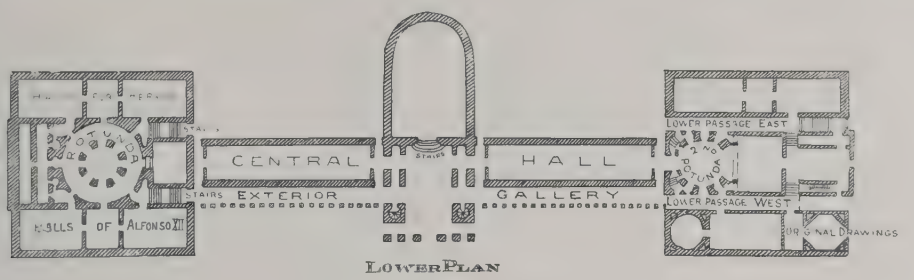
STATUE OF MURILLO

STATUE OF VELAZQUEZ

1599, and lived until 1660. He was a native of Seville, where he studied art under Francisco de Herrera and Pacheco. In 1623 his fame had reached the ears of the king, through the Duke of Olivares, and Velazquez was appointed royal painter in Madrid, and lodged in the princes' quarters of the palace. Here he produced his greatest works, often watched, while he painted, by the king, who enjoyed the society of artists.

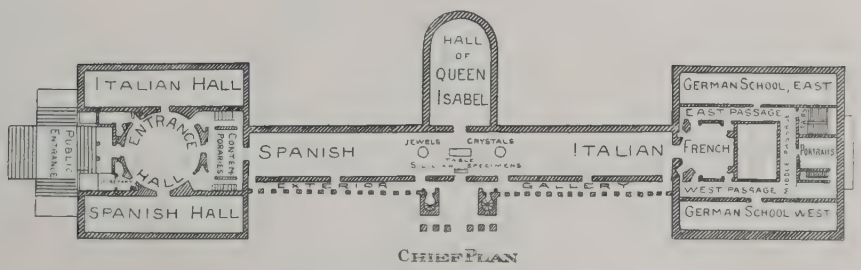
VELAZQUEZ GALLERY, PRADO

Besides his apartments in the royal palace, Velazquez had later a private house in the Calle de Concepcion Geronima. Velazquez was now at the zenith of his fame, the cynosure of an art circle, the acknowledged master of an enthusiastic following, the favourite of



LOWER PLAN

MADRID PICTURE GALLERY



CHIEF PLAN

MADRID PICTURE GALLERY

royalty, and the friend of grandees. "A taste for the arts, an intelligent appreciation and discussion of art topics, had at that time already become a matter of tradition in Madrid," writes Professor Carl Justi in his "Diego Velazquez and His Times."

The first painting of Velazquez seen by the people of Madrid was exhibited upon the

THE HOME OFFICE

door of the Church of San Felipe in the Calle Mayor. His progress from that hour was victorious, though he had to encounter the envy of the Italian painters who were then employed by Philip. Carducci speaks of "the detestable naturalism" of the new court painter.

In 1628 Velazquez met Rubens at Madrid. Next year he went to Italy, and upon his return to Spain he worked with extraordinary industry upon royal portraits and historical scenes for the regal palaces.

In 1636 Diego Velazquez was appointed Wardrobe-Assistant to the King and Minister of Fine Arts. But the greatest honour was accorded to the painter in 1659, when he received the Cross of Santiago, the highest order of Spain. Two years after, Velazquez died at Madrid of a fever, which he had contracted through over-exertion in the conduct of an expedition in the north of Spain, when Philip met the King of France.

The masterpieces of Velazquez are stored in a fine sala at the Museo del Prado in Madrid. "Las Meninas," a work proclaimed by many artists and art critics as the finest painting in the world, is in this priceless collection. Artists from every country have regarded the Prado Gallery as a Mecca. Wilkie came to Madrid and spent long hours gazing at the paintings of Velazquez; John Philip modelled his style on Velazquez, and Manet, Furse, Sargent, Whistler, and Sir Frederick Leighton are among the pilgrims to the Prado. It was probably the painting of "Las Meninas" which gained for Velazquez the Order of Santiago.

THE TOPERS: "LOS BORRACHOS." BY VELAZQUEZ. PRADO, MADRID

"The Forge of Vulcan," a mythological subject treated in a realistic manner, is in the Prado among the splendid collection of pictures of Velazquez.

"THE FORGE OF VULCAN," BY VELAZQUEZ. PRADO, MADRID

Velazquez had a host of successors among the painters of Spain; but he founded no school, for he stood alone and unapproachable. The works of his survivors may be studied in the Prado Gallery. One of these successors was Juan Bautista Martinez del Mazo, Velazquez' son-in-law, and another, Juan de Pareja, his slave. Pareja's talent was discovered by the king, who said: "A painter like you should not remain a slave," and freedom was given to the Morisco serf of Velazquez.

In the work of Pareja the influence of his great master is naturally manifest, and this is seen in the picture in the Prado collection, "The Calling of the Apostle Matthew." It is probable that several paintings ascribed to Velazquez are the work of his son-in-law, Juan del Mazo, who was a zealous copyist of the master's art.

"LAS MENINAS" (THE MAIDS OF HONOUR), BY VELAZQUEZ. PRADO, MADRID

The figure with painting materials is that of Velazquez himself

Juan Rizi, sometimes called the Castilian Zurbaran, is represented by one picture in the Madrid Gallery—"St. Francis Receiving the Stigmata or Five Wounds of Christ," a work of very considerable merit.

Antonio Pereda worked in Madrid under Pedro de las Cuevas, and became painter to the court. Two of Pereda's pictures are in the Royal Gallery, displaying fine colour, but yet possessing no power to convince.

The next artist in chronological order who was associated with Madrid was Carreño de Miranda, another pupil of Pedro de las Cuevas, and the Pintor de Camara to the Court. His talent is most marked in his portraits of Charles II., but his imitations of Velazquez are feeble in comparison with the powerful work of his exemplar.

Claudio Coello was a native of Madrid, and

THE EQUITABLE INSURANCE OFFICE IN THE CALLE DE ALCALÁ

STATUE OF GOYA, IN THE BUEN RETIRO, MADRID.

the son of a Portuguese sculptor. Many of his paintings are to be seen at the Escorial, where he worked for seven years upon the famous "Santa Forma" in the Sacristia. It is said that Coello died broken-hearted from the chagrin of being superseded by Luca Giordano, the facile Italian painter.

With the advent of Giordano the essential realism of Spanish painting began to decline. "In Madrid, imitation was the death-blow of reality," writes C. Gasquoine Hartley in her "Record of Spanish Painting." Many minor artists arose in Castile in this period of decline. They were followers of Giordano and other Italians, and for the greater part devoid of originality. The influence of Mengs was another menace to the development of a purely national school of painting in Spain, and the unimportant work of Bayeu, Maella, Barnuevo, and others shows the waning of Castilian art.

STATUE OF MARIA CRISTINA AND MUSEUM OF REPRODUCTIONS

"GOYA AT THE AGE OF EIGHTY," BY V. LOPEZ. PRADO

A revival came with Francisco Goya, an ardent genius, who sprung from the people, and came to Madrid as a student. Goya studied the masterpieces in the Madrid galleries, visited Italy, and returned to the Castilian capital at about the age of thirty. Up to this time Goya had painted but few pictures. Now he begun his revolutionary career as an artist, and won fame, which has spread throughout the cultured world since his death. He soon became popular in Madrid. His daring and his pungent satire rather attracted than repelled the king, the clergy, and the society of the city. He painted the life of his day with a vivid, unsparing brush; he took liberties with even sacred institutions, and derided ancient and effete traditions.

ALTAR-PIECE: FERNANDO AND ISABEL KNEELING.
BY JUAN DE BORGOÑA

Under Charles IV. Goya was appointed royal painter. He was a favourite of Queen Maria Luisa, the Duchess of Alba, and the Countess Benavente, and he enjoyed the confidence of the king. And yet Goya was a rebel in his opinions and in his art, and his royal portraits are characterised by a brutal frankness. In his tapestry designs, his scenes of Madrid life, his bull-fighting incidents, his portraits, and his "caprichos," he displays the versatility of a remarkable mind. Goya worked rapidly, and his output was enormous.

The celebrated "Dos de Mayo," a terribly realistic war-picture, together with "An Episode in the French Invasion," may be studied in the Royal Gallery at Madrid. In the Prado collection there are several of Goya's royal portraits — "The Family of Charles IV.," with its unflattering realism; "Charles IV. on foot"; "Queen Maria Luisa"; "The Infante Don Carlos, son of Carlos IV.," and others of great interest. More of Goya's works may be inspected in the Academy of Fine Arts at Madrid. These include a portrait of the painter, by himself, a bull-fighting scene, an episode of the Inquisition, a procession, and other characteristic pictures.

When Joseph Bonaparte ruled in Madrid, Goya took the oath of fealty, and painted the usurper's portrait. In 1814 the painter became a courtier of Ferdinand, and was pardoned for his disloyalty on the grounds that he was a "great artist." A few years later his wife Josefa died, and Goya, who was deaf, and bereft of many of his friends, seems to have wearied of the life

"GALLERY OF THE ARCHDUKE LEOPOLD IN BRUSSELS," BY TENIERS.
PRADO, MADRID

"THE SURRENDER OF BREDA." VELAZQUEZ.

THE PRADO, MADRID

"THE CONCEPTION," BY MURILLO.
PRADO, MADRID

of the court at Madrid, and yearned for change and travel.

In 1822 he obtained the royal permission to visit France. He went first to Paris, where he was hailed by the young French painters, afterwards residing at Bordeaux, where he stayed for nearly five years before returning to Spain. In 1828 his restless spirit passed away.

Perhaps the finest of Goya's portraits are those of the king and queen on horseback. It was Gautier who remarked of Goya that at times "He paints with the delicacy of that delicious Gainsborough, at other times he has the solid touch of Rembrandt." Goya was one of the first of the moderns, an artist who broke from cramping tradition, and forced his way to eminence and even to popularity in a few years.

There is a long gap in the art history of Spain between Francisco Goya and Fortuny. Mariano Fortuny was not a native of Madrid, but he came to the city in 1866. There are two of his pictures in the Museum of Modern Art at Madrid. One is a sketch for the "Battle of Tetuan," and the other "The Queen Regent with Doña Isabel exhorting the Spanish troops to withstand the Carlists." Between Goya and Fortuny there are no links in the historic succession of artists, unless we regard Rosales and Galofré as national in the tendency of their art. There are two of Rosales' pictures in the Museum of Modern Art at Madrid.

The National Museum of Painting and Sculpture, otherwise the Museo del Prado, was founded in the reign of Charles III., and planned by Villanueva. The work was interrupted by the war with France, and finished in the time of Ferdinand VII. Architecturally considered, the exterior of the museum is handsome and massive. Its chief defect is the poor quality of the light within. Its glory is the vast treasure of masterpieces of all the schools of Europe.

The works of the early Spanish painters may be here studied in the Long Gallery, beginning with Gallegos, whose pictures are catalogued as those of an unknown master. Pedro Berruguete shows the first example of the Italian influence. In the paintings of Luis de Morales we trace the natural Spanish style, and discern that note of dramatic gloom and religious sentiment that characterises the true painters of Spain. Juan de Juanes,

"THE FAMILY OF CHARLES IV." BY GOYA
THE PRADO, MADRID

"ST. ELIZABETH OF HUNGARY, DUCHESS OF THURINGIA, TENDING THE SICK IN HER HOSPITAL," BY MURILLO

most esteemed in his age, reveals an Italianised art. In the works of Navarrete there is visible the influence of Titian, who worked with him at the Escorial Palace.

El Greco, who was taught in Venice, stands alone. The picture of "Jesus Dead in the Arms of God the Father" is a representative work of this weird genius, whose art was Spanish in spite of his Venetian training. El Greco's art is also conveyed in all its power in "The Baptism of Christ." Many of the painter's canvases are in Toledo; two are at the Escorial, one in the Cathedral of Seville, and his portrait, painted by himself, is in the Museo Provincial at Seville. The Prado Gallery contains nine of El Greco's works.

Ribera is an artist whose work is singularly modern in spirit, though he lived from 1588 to 1656.

The collection at the Prado contains a large number of the paintings of Ribera, the predecessor of Velazquez and Murillo, whose virile influence is manifest in the productions of many of the Spanish schools of the later period.

Murillo is represented by about two score of paintings in the Prado, and by several pictures in the Royal Academy of Fine Arts. The Prado contains the "Sacred Family," "The Penitent Magdalen," "The Adoration of the Shepherds," and several other well-known paintings.

We have already referred to the pictures by Velazquez and Goya to be seen in the Prado collection. It now remains to briefly enumerate some of the great works of the Italian and Northern Schools. Among the Italian Primitives we have examples of the art of Fra Angelico and

"LAS HILANDERAS," BY VELAZQUEZ. "TAPESTRY MANUFACTORY OF ST. ISABEL OF MADRID." PRADO, MADRID

Mantegna, and of the later school there are pictures of Raphael, Andrea del Sarto, and Correggio. The Venetians are exampled by Giorgione, Titian, Tintoretto, Veronese, and Tiepolo. There are nearly fifty pictures from the brush of Titian. Among his earlier achievements are "Fertility" and the "Garden of Loves." Here also are the portraits of the Emperor Charles V. and Philip II., the painting of St. Margaret, and the famous "Entombment."

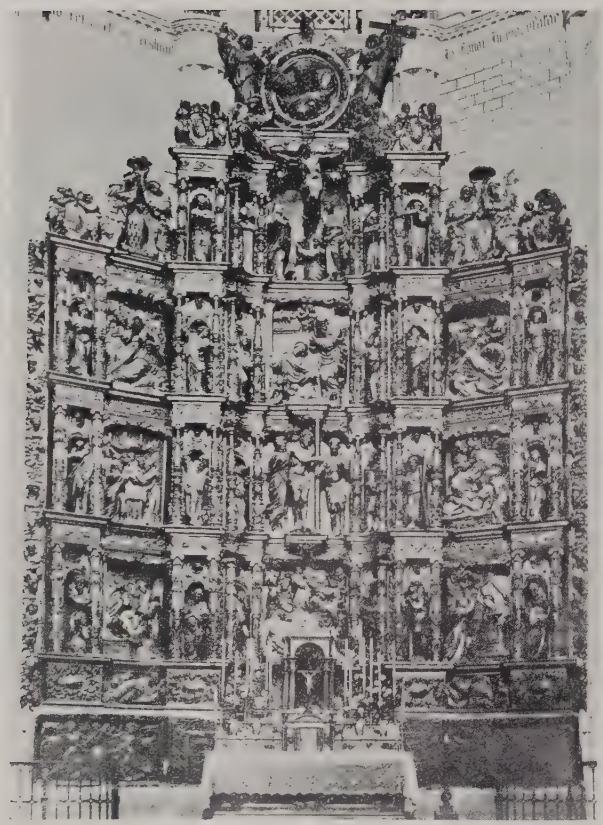
"SACRA FAMILIA." ("EL PAJARITO.")
The Holy Family. (*The Little Bird.*)
BY MURILLO. PRADO, MADRID

Among the other Italian and Venetian pictures are Raphael's "Holy Family and the Lamb," Andrea del Sarto's "Madonna and St. John," and two early works of Correggio.

In the collection of paintings of the Northern School there are examples of Van Eyck and Rogier van der Weyden; and, though some of these are copies, there is an authentic picture by Van der Weyden. The triptych of Memlinc is in this portion of the gallery, and Holbein's "Portrait of a Man." Rubens — "the third glory of the Prado"—is well represented by about sixty paintings. There are also paintings by Jordaens and Van Dyck.

THE FOUNTAIN OF CYBELE

The work of Antonio should be carefully noted, as the art of this painter, who was the master of Coello, was the foundation of the Spanish School of Portraiture.



ALTAR-PIECE IN THE BISHOP'S CHAPEL

In the Museo de Arte Moderna there are many pictures by contemporary artists, and several groups of statuary. Among the paintings are works of Madrazo, Lopez, Pradilla, Casado, and Villegas.

The Real Academia de Bellas Artes, built in 1752, has a picture gallery containing some of the works of Murillo, Ribera, Zurbaran, Alonso Cano, and Rubens. In this collection there are some interesting Goya sketches.

If the Prado is surpassed by one or two other galleries, Madrid can boast a collection of arms and armour which is eclipsed by no other. The Imperial Armoury of Vienna can alone be compared with this magnificent storehouse of the triumphs of a lost craft, the inception of which is due to Philip II. The Emperor Charles, Lord of Germany and Italy, was able to command the services of the greatest armourers of his own or any age. By stimulating the rivalry of the famous Colmans of Augsburg, and the not less celebrated Negrolis of Milan, he brought the armour-smith's art to its highest pitch of development; and this, too, at a time when new tactics and artillery seemed likely to drive it for ever from the field. The reign of Charles marks the zenith of the craft. The sons of Vulcan ranked among the most admired artists of their time, and the most eminent exponents of the sister arts were proud to embellish and to wait upon the works of their hands.

Yet it was to supply the needs of no mere dilettante that the forges of Augsburg and Milan were kept glowing, that their anvils re-echoed unceasingly with ringing blows. Charles was a mighty war-lord. He used his armour in the tented field; his keen blade was waved aloft in the van of armies; and in times of peace he yet loved to surround himself with the pomp and circumstance of glorious war. And when he laid aside the helmet for the monk's cowl, he left his son the finest martial equipment any monarch had ever boasted before or since.

Less of a soldier than his father, Philip II. was not slow to recognise the intrinsic value of the heritage. He ordered a house to be built specially for its reception, thus

THE WAR OFFICE

THE BANK OF SPAIN

STATUE OF GENERAL CONCHA, MARQUÉS DEL DUERO

forming the foundation of a collection, which was added to from year to year by him and his successors. The manufacture of defensive armour practically ceased at the close of the seventeenth century, and the spoils of war became, alas! rarer in the course of the next hundred years. In the uprising against the French in 1808 the Armoury was plundered by the populace in their frantic hunger for weapons against the detested invader, and a year or two later the collection suffered considerably at the hands of the *Rey intruso*.

In the forties a complete rearrangement took place by order of Queen Isabella II. A catalogue was issued in 1849, which was useful enough in its way, and made the priceless treasures it enumerated known to the world; but it displayed little critical or antiquarian skill, and perpetuated a score of picturesque and grotesquely misleading attributions. Different pieces were labelled as the sword of Bernardo del Carpio, the falchion of the Cid, the bit of Don Roderic, the helmet of Boabdil, the cuirass of Garcilaso de la Vega, &c. Doubtless, in course of time the battle-axe of Armadis de Gaul, the horn of Roland, and Mambrino's helmet would have found their way into the catalogue. Luckily King Alfonso XII., soon after his accession, entrusted the collection to an antiquary of the new school, the late Count of Valencia de Don Juan. Years of labour and research, interrupted by a disastrous fire, resulted in a complete and admirable reorganisation and classification, and in the publication in 1898 of a catalogue which has conferred permanent lustre on the reputation of the erudite compiler.

The collection is in no sense national. Spain, a country famed, from the time of the Romans, all over Europe, for the excellence of its sword-blades and the martial temper of its people, is hardly represented in this knightly arsenal. The major portion of the exhibits proceeded from Italian and Bavarian workshops. Historically the collection is less valuable than our ill-arranged armoury at the Tower. It includes few pieces anterior to the last years of the fifteenth century, and none at all of the fourteenth. The student comes here to view not the evolution, but the highest expression of the armourer's craft. Those who have the time will, of course, examine the exhibits piece by piece in the order

they are described in the admirable but decidedly bulky catalogue to which I have referred. Those who regard the great armoursmiths as great artists —and such they were —will prefer to examine their works separately and so to familiarise themselves with the technique and style peculiar to each.

FOUNTAIN OF NEPTUNE IN THE PRADO, MADRID

Koloman Colman, surnamed "Helmschmied," was the greatest of the famous Augsburg family. Of the many superb suits he made for Charles no fewer than seven are in the Royal Armoury. The earliest of these (numbered A 19) may be identified by the monogram K. D. stamped boldly on the pike-guard of the left shoulder. The letters stand for Karolus Dux, the wearer being at that time (about 1514) only Duke of Burgundy and heir to the crowns of Spain. The suit belongs to the older, more graceful style of the fifteenth century; but the tendency to exaggeration, which, later on, became so pronounced, is seen in the size of the shoulder-guards, or pauldrons, and of the shoes, or sollerets. Every part of the body is protected by plates of steel, except the throat, the armpits, and the space between the tassets, or thigh-guards, which are defended with chain-mail. The well-shaped helmet is of the close-fitting, armet type, composed of several pieces. The breast-plate is ridged down the middle, and decorated with the engraved collar of the Golden Fleece. The coudes, or elbow-pieces, are beautifully made, and over the right armpit is one of the pretty round pieces called rondels, or palettes. This is missing on the left arm, where the huge pike-guard, or pauldron, covers the whole shoulder and left breast. Note the detachable lance-rest, engraved with the armourer's mark and the Double Eagle. The decoration of the suit is chaste and tasteful, the borders of the various pieces being adorned with diamond-shaped reliefs. In itself light and elastic enough for wear in the field, the suit could be strengthened and supplemented at will for the tilt and tournament. The extra pieces are shown on a separate mounted figure (A 26). The enormous arm-guards are, of course, confined to the left or exposed side. Heavy, clumsy pieces such as these, left less opportunity for a display of the smith's skill than the barding or horse-

SPANISH MAN-AT-ARMS, FIFTEENTH CENTURY

armour. This is singularly beautiful, and was the work (says the learned author of the catalogue) of Daniel Hopfer, who often assisted Colman. The plates are gilded and etched with devices of the Golden Fleece, the Rose, and the Pomegranate. Hopfer is also credited with the curious concave target to be screwed to the shoulder at tournaments (A 37), which is trellised or divided by intersecting ridges to break the point of an enemy's lance. The spaces are engraved with much skill with herons attacking an eagle, which clutches one in its talons. If this, as it seems to be, is an allusion to the alliances promoted by Francis I. against the emperor after the Treaty of Madrid, it shows that the shield must have been made long before the suit.

The horse-armour of the harnesses (A 37–38), on the contrary, seems to have been made for the Emperor Maximilian, and were etched by Burgmaier, a celebrated engraver of his time. They are most elaborately decorated. The ear-coverings of the one are shaped like rams' horns, and the poitrine, or breast-plate, is embossed with grotesque faces. The crupper-plates are decorated with compositions representing Biblical episodes—David killing Goliath, and Samson slaying the Philistines. If the second suit belonged to the mighty Maximilian, the forehead-plate must have been added later, as it bears the motto, "Plus Oultre," first adopted by the Emperor Charles V.

We come next to the five harnesses made between 1519 and 1539 for the emperor by the Augsburg firm. They are alike decorated with ornamental bands in the direction of their greatest length and exhibit little difference in design. Two, however, are distinguished by the ugly lamboys or bases, a kilting of armour introduced about this time to satisfy the craze for novelty and extravagance. One of these is called the oak-leaf suit, from the predominant device in the ornamentation. It is Helmschmied's own work—probably about 1520. The various pieces are distributed over three separate figures (A 49, 56, 57). The breast-plate becomes globose; the rondels are replaced

THE ROYAL CROWN COACH

A ROYAL COACH

ROYAL PALACE, MADRID

THE KING AND QUEEN OF SPAIN

on both shoulders by the less graceful pike-guards. No less than six extra pieces are shown that could be attached to the helmet. Though we may regret the departure from the elegant simplicity of the older style, our admiration is excited by the exquisite skill displayed in the articulation of the gorget and the bases—made as flexible as if they were of silk. Their plates are detachable, and beneath the steel kilt were worn breeches of the same metal, wonderfully laminated and allowing the utmost freedom to the limbs. The bands common to all the suits exhibit a great variety of detail. Griffins, amorini, nymphs, grotesques, heraldic devices, flowing scrolls, floral emblems, hunting scenes are all introduced and interwoven with an ingenuity only exceeded by the delicacy of their execution. The helmet at A 57 is lightly and beautifully relieved with the figures of centaurs and serpents fighting.

Another beautiful headpiece, of the Burgonet type, is shaped like a dolphin's head, and blackened and damascened. It is, no doubt, an example of Hopfer's skill. The same hand may be traced in the decoration of the armet of the suit numbered A 75. The reinforcing piece, in the form of an eagle's head and beak, was in the possession of Sir Richard Wallace, and by him given to his Catholic Majesty.

Helmschmied, who, as Count de Valencia has proved, visited Spain in 1525, died in 1532. The last harness he made for the emperor (A 108) illustrates a tradition in the fashion of armour. The tassets, or hip-plates, now extend to the knee, and tend to assume the "lobster-tail" form as worn by Cromwell's Ironsides.

Desiderius Colman lacked the genius of his father. On the Cornucopiæ suit (A 115–117), so called from the emblem predominating in the decoration, we recognise a close and successful imitation of Helmschmied's work. The vertical bands were insisted upon by

the emperor, as they apparently added to his height. The figure, A 164, looks as if he had stepped out of Titian's picture at the Prado. It is made up of the harness he wore at the battle of Muhlberg in 1547. The pieces are inlaid with gold and delicately etched. Desiderius made this armour in 1544, and immediately after began work upon a suit for Prince Philip, according to designs supplied by Don Diego de Arroyo. The harness differs little from those worn by the emperor. It is furnished with "bases," and with very flexible

ARRIVAL OF THE KING AND QUEEN AT A ROYAL BULL-FIGHT

articulated leg-armour. The genouillères, or separate knee-plates, disappear; but the graceful rondels at the armpits, and coudes, or elbow-pieces, are retained. On the next figure is shown a very fine tilting helm in three pieces, and, next to this again, a headpiece of the "morion" type, fluted and delicately etched.

The suit numbered A 217–A 230 should be familiar to visitors to the Prado. Philip, as heir-apparent, is shown wearing it in Titian's picture (No. 454) and by Rubens (No. 1607). The Count of Benavente is represented in it by Velazquez (1090). Designed by Arroyo, the harness, which is composed of more pieces than any other in the collection, was made in 1549. The history of Philip's magnificent armour (A 239 A 242), as related by the Count de Valencia, is of some interest. Hitherto Colman's superiority to other

armourers of the time had been acknowledged only as regarded field and tilting armour—the plainer and tougher work, in short. Burning to eclipse his Milanese competitors in their own line and to produce a harness of the most ornate character, Colman looked about for an assistant, and found one in Georg Sigman, an artificer of skill, whom the municipality of Augsburg had hitherto refused to enrol as a master of his craft. Colman promised his powerful influence to the aspirant, and together they turned out the fine suit we see. The

THE ROYAL CROWN COACH LEAVING THE PALACE FOR THE CHURCH WEDDING OF KING ALFONSO XIII.

cuirass and all the pieces, except the jambs, coudes, and vambraces, are composed of overlapping plates. The decoration is tasteful, consisting of longitudinal bands of blackened steel, etched with grotesques and foliage. The coudes are embossed and gilded with female figures upholding the order of the Golden Fleece, attended by warriors. The genouillères are decorated with masks and satyrs. Note the little brayette at the meeting of the limbs, a piece, stupidly enough, rarely shown in English collections. The helmet, or burgonet, is richly chased with classical compositions, with cartouches, wreaths, and foliage. Upon it the name of Colman and the date, 1552, are stamped in full, with the initials and mark of his collaborator.

The spirit of rivalry, of which this noble panoply is the offspring, is expressed very

plainly on the shield (A 241) attached thereto. It is circular, of one piece, blackened, and embossed. Round the boss runs a laurel wreath, with the name of the maker and the date. On the surface are disposed four medallions, encircled by wreaths and embellished respectively with allegorical representations of Strength, Victory, Wisdom, and Peace. The intermediate space is lavishly adorned with figures, masks, foliage, and cartouches. Less skilfully executed are the designs round the rim, where Colman has presumptuously

symbolised his supposed triumph over his Milanese competitor by a composition in which a bull overthrows a man bearing a shield marked "Nigrol." The shield will certainly not bear comparison with the Italian's work, or even with the suit to which it is attached; but, in fairness to the German, it must be said that it is evidently unfinished. It wants the grip and the attachments for the lining. The saddle at A 242 is the finer work, and is adorned with the figure of Aphrodite attended by Cupids. This is the latest specimen of the work of Desiderius Colman preserved to us. He was living in 1575 (says Dr. Wendelin Boeheim), but when or where he died we know not.

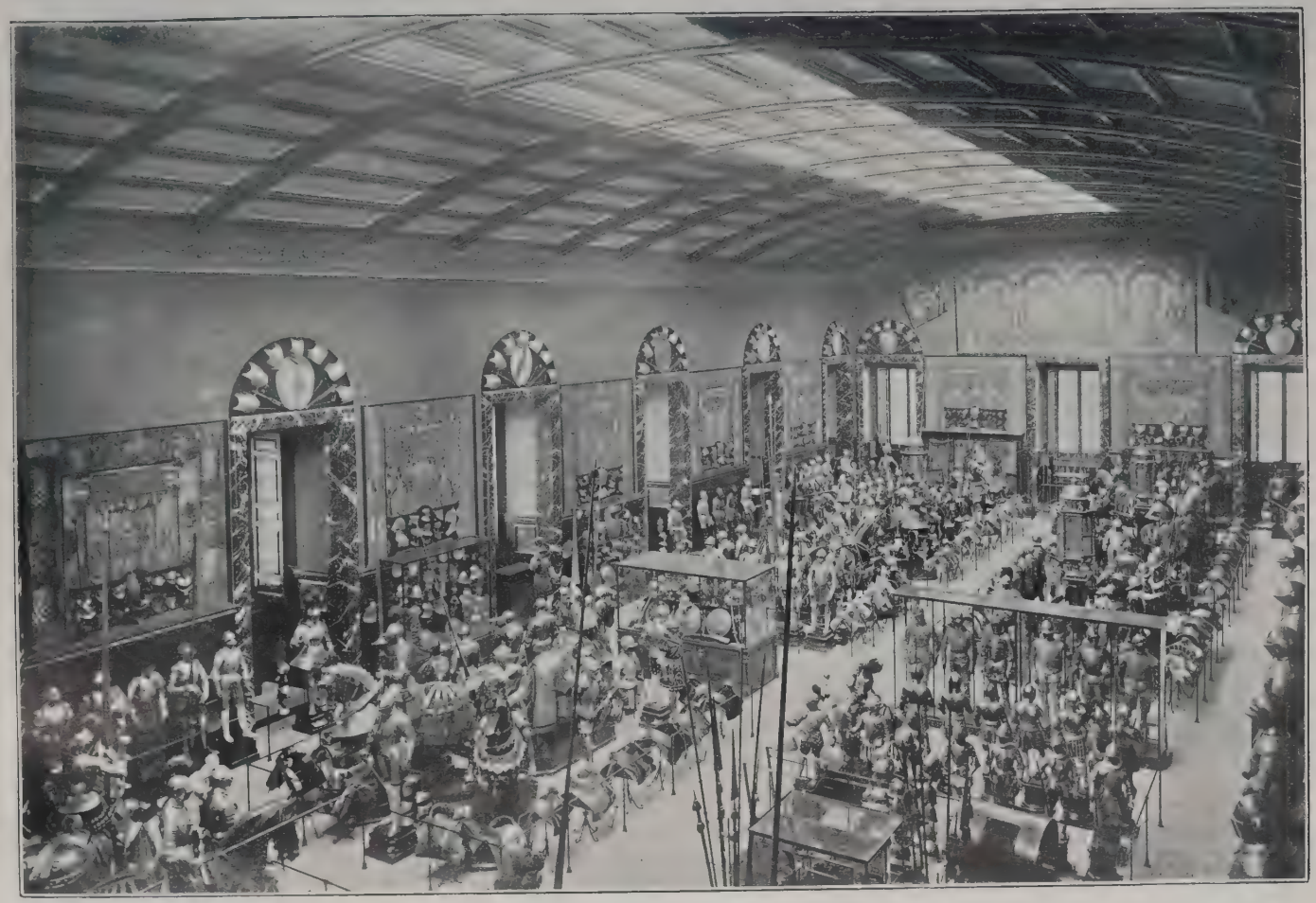
Little is known of Sigmund Wolf, except that he was living at Landshut in Bavaria

THE NEW EXCHANGE

as late as 1554, and was the teacher of Franz Grosschedel, another armour-smith of repute. To him is ascribed the harness made for Philip II., and styled the Burgundy Cross suit. The decoration consists in ornamented bands as usual, on the breastplate of one figure being engraved the figure of the Madonna. Another suit by the same maker (A 243–262) includes no fewer than eighty-five pieces, all of which are not at Madrid. The inordinate number of tilting-pieces show Philip's fondness for martial exercises. The weight of the armour when complete would have been 37 kilogrammes. The helm is a superb example of Wolf's skill, and the leg-armour reveals his eye for symmetry. A *manteau d'armes*, or target, is screwed to the left shoulder, as was usual in tilting suits.

The armour with the lobster-tail tassets worn by the ill-fated Infante Carlos, son of Philip II., at the age of thirteen or fourteen, is attributed by Boeheim to Wilhelm von Worms of Nuremberg, and by Valencia (with a greater show of probability, it seems to me) to one of Wolf's successors and namesakes. It is interesting to remark the difference

THE MUSEUM OF PAINTING AND SCULPTURE



VIEW OF THE ROYAL ARMOURY, MADRID

ARMOUR OF DOM SEBASTIAN OF PORTUGAL

in size of the left and right pauldrons, a proof that the prince was slightly deformed, as has often been alleged. It is unfortunate that the armour of our own Richard III. has not been preserved to set at rest the vexed question of his physical conformation.

The fecundity of Bavaria in great armour-smiths about this time proves the truth of the adage, that given a Mæcenas, Maros will not be wanting. Perhaps the most magnificent suit in the whole Armoury is No. A 270, interesting doubly as having been made for that darling of romance, Dom Sebastian of Portugal, by the gifted craftsman, Anton Peffenhauser of Augsburg.

Boeheim has brought to light several details of this great artificer's life. Born at Munich in 1525, he was working twenty-two years later in Augsburg, where he married, first, Regine Meizner, and secondly, twenty years later, Regine Eitler (probably the sister of Susanne Eitler, who married "Helmschmied" in 1565). His skill, and possibly his connection with the patriarch of the craft, procured Peffenhauser many exalted patrons. In 1566 he was at work on a blackened harness for the Kaiser Maximilian II.; ten years later we find him attached to the electoral court of Saxony. Specimens of his work are to be seen at Dresden, Vienna, and St. Petersburg. The present suit was made about 1576. A medal preserved at Prague portrays Peffenhauser as a man of mature years, stern and dignified in countenance, with a pronouncedly aquiline nose and full beard.

Dom Sebastian's armour, says the Count of Valencia, is Peffenhauser's masterpiece, and places him on a level with, if not above, the greatest German armourers of his time. True, he falls into the mistake of over-ornamentation, and his figures are incorrectly designed; but the composition and embossing are bolder than Colman's, and, above all, his chiselling is of inimitable precision and clearness. As to the style of decoration, on comparing the capricious combinations of figures, scrolls, and other devices with the designs published by Hefner Altenech, we are inclined to believe that it was the work of Hans Mielich of Munich (born 1516, died 1573), or some other German artist of the same date and equal ability.

The suit consists of burgonet, breast-plates, and back-plates, gorget, pauldrons, rerebraces and vambraces, coudes, gauntlets, taces, lobster-tail tassets, genouillères, and jambs. The nails, clasps, and plume-holder are gilded. The burgonet, cast in one piece, is beautifully em-

bossed with allegorical and mythological figures, and with a battle-scene in which elephants are introduced—an allusion, doubtless, to the Portuguese conquests in the Indies. Mythological compositions also adorn the longitudinal bands traversing the suit from neck to ankle. The pauldrons, or shoulder-plates, display a bewildering and marvellous profusion of ornamented work. The elbow-guards are adorned with reliefs of the Cardinal Virtues, the knee-plates with beautiful emblematic groups. Thinking of this suit when still brightly burnished and gilded, one fancies that thus arrayed Milton's archangels went forth to battle for the lordship of the heavens.

ARMOUR OF DOM SEBASTIAN: BACK-PLATE (DETAILS)

HELMET OF DOM SEBASTIAN OF PORTUGAL

It is now time to examine the productions of the Italian schools of armourship. The formidable competitors of the Augsburg family were the celebrated Missaglias of Milan, who became known exclusively by the name of Negroli from the year 1515 onwards. Herr Boeheim has found traces of a Tommaso da Missaglia, who was working at Milan in 1415. His son, Antonio, made a suit for the last Aragonese king of Naples. Some specimens of his handiwork are to be seen in Vienna. The members of the family with whom "Helmschmied" and his son were called upon to compete were Filippo, Giacomo, and Francesco Negroli. The suit A 139, forged at Milan in 1539, and worn by Charles V., is surpassed in purity of

THE "PLUS ULTRA" SHIELD

outline and excellence of workmanship by no other in the collection. There is no trace here of the decadence of the craft. It is at once distinguished from the German suits by the horizontal direction of the bands. It was originally blackened so as to show up the gold and silver of the decoration. The morion is surmounted by a laurelled comb, on each side of which run wide bands of gold damascening that meet in front to form a fantastic face in relief. Hence the name, "de los mascarones," sometimes given to this harness. The date and maker's name are stamped on the border. Over the helmet could be placed a reinforcing piece of "coif" shaped like a serpent with scales of gold. The breastplate is adorned with a medallion, containing an image of the Virgin. The shoulder, elbow, and knee-pieces all deserve close examination for their admirable enrichment with lions' heads, scrolls, and foliations.

The skill of the Negrolis must be judged, apart from this suit, by separate pieces of armour. We have first the helmet and target presented to the emperor by the Duke of Mantua in 1533. The former is moulded in the likeness of a human head—said to be Charles' own—covered with golden curls, and encircled over the brow by a laurel wreath. The beaver is in the form of a curly beard, the lips showing above it. This cleverly executed but tasteless helmet bears the name of Negroli, and the date 1533. The target, made to match, has a lion's head and mane at the boss, and a wide border where medallions with the Imperial arms are shown upheld by griffins and interwoven amid foliage.

Another burgonet (D 30), made for the emperor by the same hands, forged in one piece and exquisitely damascened, is surmounted by the figure of a recumbent, turbaned warrior—emblematic of the Ottoman empire—whose fierce mustachios are firmly grasped by two female figures, representing Fame and Victory. Far exceeding these pieces in dignity and simplicity of conception, and in vigour and accuracy of execution, is the famous Medusa shield (D 64) presented to Charles by the municipality of Milan upon his entry into the city in 1541. The Gorgon's head, daringly and vigorously embossed, is superimposed on the centre of the shield and confined within a broad laurel wreath. Outside this again are three concentric bands. The first, narrow and richly inlaid with the precious metals; the second, blackened and divided into sections by panels bearing the inscription, "Is terror quod virtus anima e fortuna paret"; the third damascened like the first, and divided by medallions containing the Imperial insignia. The rim is moulded into the form of a laurel wreath. Negroli's name is shown on the steel grip. This is considered one of the very finest shields ever forged by an armourer.

The swords (G 33, 34) are believed to be the work of the same hands. Their middle

surfaces and ricassi are inlaid with gold. The hilt of one terminates in a beautiful volute, of the other in a facetted pommel.

The helmet, attributed in the old catalogues to Boabdil (D 12), issued from the same workshop. It is forged in one piece, and could be strengthened by a complete set of reinforcing pieces for tilt and tournament. Probably it would have interested us more if the old tradition as to its ownership had not been discredited.

SHIELD, EARLY SEVENTEENTH CENTURY

Great potentates in the sixteenth century were fond of appearing in Roman garb. Charles V. was the possessor of a suit of armour of this character, presented to him by the Duke of Urbino, and made by Bartolommeo Campi of Pesaro. This armourer, after enjoying the patronage of several crowned heads, served in the army of the Duke of Alba as an engineer, and fell at the siege of Haarlem in 1573. The harness is composed of seven pieces of blackened steel damascened and ornamented with bronze gilt. The cuirass, a wonderful work of art, is modelled on the muscles of the male breast, and on it is super-imposed the head of Medusa finished off with spiral volutes. At the shoulders are lions' heads with fierce rolling eyeballs. The cuirass is fringed with a row of hanging bronze medallions, showing classic heads, masks, and other devices beloved of the Renaissance artificer. Cothurni with satyrs' heads at the point, and a Bœotian casque superbly enriched, complete this splendid antique costume.

HELMET OF PHILIP II., MADE AT AUGSBURG IN 1549

The work of another eminent Italian artist is to be seen at A 112. It was presented to Charles by the Duke of Mantua and forged by Caremolo Mondrone of Milan (1389-1543). It possesses an historic interest as the suit in which the emperor made his entry into Tunis. Though the decorative work has all but disappeared, the close fit and flowing lines recall the best days of the armourer's craft.

The next suit (A 114) also testifies, by the extreme delicacy of the *azziminia* in imitation of Kufic inscriptions, to the wonderful skill of the same artificer.

That the very greatest artists were not

ITALIAN SHIELD, SIXTEENTH CENTURY.
DESIGN, "THE TRIUMPH OF LOVE"

unwilling to co-operate in the decoration of arms is attested by the magnificent "Plus Ultra" shield designed by Giulio Romano, who was living in Mantua in those days. It is forged in a single piece of steel, and the whole surface is chiselled with an elaborate composition. In the centre is seen the emperor, in his Roman suit, upholding the Imperial eagle, and, standing upright in a vessel, at the prow of which is Fame. Hercules, more to the left, shoulders his Pillars and prepares to follow the emperor in his onward course, to the obvious consternation of Neptune. Below the boat a river-god is seated near the figure of Africa or America, bound and enslaved. This is certainly one of the most remarkable productions of the armourer's art anywhere to be seen.

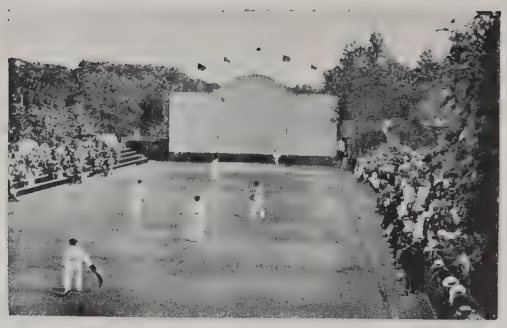
The armour at one time in possession of Charles and his son is naturally the most interesting in the collection. The suits made for their successors illustrate the decline of the artistic movement. The harness was now worn chiefly for display. The connection between Spain and Bavaria was severed, and the days had long gone when Toledo blades were esteemed the finest weapons the world could produce. The suits made for Philip III., when Infante, by Lucio Piccinino of Milan, are worthier of the earlier period. One suit is profusely decorated with reliefs and *azziminia*. The burgonet is embossed with three masks, another appearing in the centre of the breastplate, above is a panel containing a figure of Victory and upheld by two male figures. The other pieces (many of which are wanting) were all similarly adorned. The horse's barding exhibits a similar wealth of ornamentation.

Turned out in Spain itself at the Royal Arsenal of Pamplona in Navarre, in the year 1620, is the armour catalogued under the numbers A 350-353. This was a suit intended for presentation by Philip III. to the Duke of Savoy, and is lavishly decorated. A curious feature of the next suit, also made in Navarre, is the seven indentations made by the bullets of an arquebus. Each is set with stones. These marks were intended to attest the thickness of the steel, but they do rather to the contrary, for the back-plate has been completely perforated. We are reminded of Don Quixote's attempts to satisfy himself of the toughness of his helmet.

SHIELD OF AUGSBURG MAKE.
SIXTEENTH CENTURY

EQUESTRIAN ARMOUR OF CHARLES V.

ARMOUR OF CHARLES V.



AN OUT-DOOR PELOTA-COURT, WITH SIX PLAYERS (THREE AGAINST THREE)

At A 13-20 are shown six charming little suits made for the boy princes, Philip, Ferdinand, and Charles. They are composed of closed helmets, gorgets, cuirasses, and the usual arm-guards. The surface is blued and divided diagonally by foliations, between which appear the emblems of Spain and the Golden Fleece.

The suit made for the Infante Baltasar Carlos (1629–1646) is little more than a costly toy, and preserves its gilding and blackening unimpaired. The suits A 369 and A 394 are historically interesting as having been worn in the field by Prince Emmanuele Filiberto of Savoy, the victor of St. Quentin, and Don Juan Jose, natural son of Philip IV., respectively.

The splendidly engraved collar and gorget catalogued as A 434-441 are now known to portray the siege of Ostend (1601–1604) and battle of Nieuport (1600). The details are executed with marvellous clearness, and reflect the greatest credit on the unknown artificer. The horseman in the centre group on the gorget is probably Archduke Albrecht, who distinguished himself by his valour in the battle. These pieces were worn over a buff jerkin such as clothed Cromwell's Ironsides.

Many detached pieces in this grand collection are as full of interest as the complete harnesses. The sword G 21, once thought to be the "Colada" of the Cid, has lost little of its interest now that it has been identified with that equally famous blade, the "Lobrera" of St. Ferdinand. A part of the cloak in which the sainted king was buried is also shown with his long-necked spurs or "acicates." Then we have (at G 13) the heavy weapon of Ferdinand the Catholic, and the sword of state used by the Catholic sovereigns when conferring the accolade. The sword, inscribed with the Great Captain's name, was presented to him, the Count of Valencia thinks, by some Italian city. The sword numbered G 30 also belonged to him. And who can gaze without wonderment on the Valencian blade with which Pizarro won for Spain the vast empire of Peru?

A PELOTA-COURT

From the New World comes a wonderful feather shield, made by the Mexican Indians under the direction of Spanish artists. On a wicker frame are depicted in feathers, mounted on skin, the battles of Navas de Tolosa, Tunis, and Lepanto, and the taking of Granada. In the centre a heron is seen defending its nest against serpents—a composition symbolical of the cam-

paign against heresy. The whole is an extraordinary example of what can be achieved with such apparently impracticable materials.

Included in the collection is a brigantine made for Charles V. composed of hundreds of pieces of steel sewn on leather, making a garment as flexible as a jersey, and yet endowed with extraordinary resisting power.

Older, and from certain points of view more interesting than any of these exhibits, are the Visigothic crowns of Guarrazar, the companions of those in the Cluny museum. These were found one moonlit night, in the

LA LATINA

STAIRCASE OF THE LATINA

year 1858, by two peasants, in the bed of a fountain, and only secured with difficulty by the Government. Much of the treasure had already come into the possession of the goldsmiths of Toledo, and had been broken up or melted down. It is said to have comprised a beautiful golden dove, which, having been acquired by a jeweller, occasioned him so many qualms of conscience that he at last eased his mind by throwing it into the Tagus. The crowns were the offerings at shrines of King Swinthila and his successors. They consist of hoops studded with gems and dangling from a separate ornament of gold and rock-crystal. From the hoop hang pendants and letters in enamel, making up the inscription, "Swinthilanus Rex Offeret." Adjacent are crosses and ornaments

of the same period. An antique horse's bit, ascribed by tradition to Witiza, is believed by the Count de Valencia to date from the Visigothic era.

The collection comprises a superb assortment of swords, beautiful specimens of the famous Toledo blades. Among those of historic interest, I forgot to mention that of Hernando Cortes. The sword of Philip II., numbered G 47, has a magnificent hilt richly chased with a spherical pommel. It is no doubt the work of Desiderius Colman, though believed, at one time, to have been designed by Benvenuto Cellini.

Among the trophies are the sword of the Duke of Weimar, taken at Nordlingen in 1634; the arms taken from Francis I. at Pavia; Moorish arms from Tunis; the breastplate of the Elector of Saxony, taken at Muhlberg; swords and standards from Lepanto, and flags taken by the famous admiral, Alvaro de Bazan. The arms belonging to his late Catholic Majesty, Alfonso XII., have also been added to the collection by the Queen Dowager, who well knew the profound interest her august husband took in this superb military museum.

MANTILLAS

TAPESTRIES

The Royal Armoury is rivalled in richness and importance by the superb collection of tapestries contained in the Tapicería of the Royal Palace. Unlike the Armoury, it is rarely accessible to strangers, and its value was only realised by a few experts till the publication by royal command in recent years of a magnificent catalogue fully illustrated. From the copious notes furnished by the learned Count of Valencia de Don Juan, it becomes evident that these beautiful triumphs of the weaver's art are, like the arms we have inspected, the trophies and not the productions of Spain. They all issued from the looms of the Low Countries and date from the era of Charles V., of his immediate predecessors and successor—from the days when Spain laid half Europe under contribution for the glorification of her throne.

If you are so fortunate as to be in Madrid on Corpus Christi day, you will be admitted to inspect this wonderful collection of some eight hundred pieces. Following the order laid down by the Count de Valencia, you will begin with the Nativity, the oldest piece of all, made at Arras (then in the Low Countries) in the fifteenth century, and included in the collection left by Juana la Loca in 1555. The second piece has for its subject the Mass of Gregory the Great, and was presented to Isabella the Catholic by her unhappy daughter. The designers of these two tapestries are unremembered, and it is hardly safe to assert, as is often done, that the brothers Van Eyck designed the four splendid compositions illustrating the life of the blessed Virgin. These are known as the Ancient Tapestries of Brabant, from the arms of that province having been woven in the margins. They formed part of the retired emperor's household effects in his retreat at Yuste, and are to be distinguished from the next two tapestries relating to the Incarnation. These may have been the work of the famous Pierre Pannemaker, of Brussels, the most celebrated weaver of his time. Among the best pieces in the whole collection are the series illustrating the unedifying story of David and Bathsheba. The frail wife of Uriah is not represented bathing by the discreet artist, but simply washing her hands. These tapestries were made before 1479, and were hangings for the bed of the Catholic sovereigns. It is noteworthy that in these older pieces not more than twenty or twenty-five different shades of wool were employed, the minor tints being produced by judiciously intermingling strands of different colours. Gold and silver thread is, however, freely introduced.

The story of the Baptist is admirably portrayed in four tapestries by an unknown artist. We next come to the Moralities, executed after cartoons which were designed to counteract the teachings of the heresiarchs in Flanders. The four superb scenes from

TAPESTRY—THE VIRGIN ENTHRONED; GIDEON SHOWING THE LAMB'S SKIN, AND OTHER SCENES

the Passion represent the high-water mark of the tapestry-maker's craft. They were woven at Brussels, during the regency of Princess Margaret, in the looms of Pannemaker, and were drawn, it is believed, by the famous Quintin Metsys. The shading effects here produced by the intersection of the threads are marvellous. The Acts of the Apostles, after Raphael's cartoons, were woven in Brussels, by Pierre van Aelst, in gold, silk, and wool.

In some respects the most interesting of these wonderful textile pictures are the ten illustrating the Conquest of Tunis by Charles V. The cartoons were drawn on the spots of the episodes portrayed by Jan Vermayen, and have thus a very real historical value. They were afterwards translated into tapestry by Pannemaker "with silk from Granada and gold from Milan." Those contemplating the combats thus immortalised may remember La Motte Fouqué's charming romance of "The Two Captains" relating to the campaign. The subjects are: (1) The Coast of Tunis, (2) Embarkation at Barcelona, (3) Landing at Goletta, (4, 5) Action before Goletta, (6) Turks attacking Spanish position, (7, 8) Tunis taken by the Spaniards, (9) Sack of the city, (10) Re-embarkation and departure of the victorious army. Two of the twelve pieces originally composing the series are lost.

TAPESTRY—THE BAPTIST TAKING LEAVE OF HIS PARENTS TO DEVOTE HIMSELF TO PENITENCE

THE CONTINENCE OF SCIPIO. "HISTOIRE DE SCIPION L'AFRICAIN. SCIPION REND À ALLUTIUS SA FIANCÉE"
TAPESTRY IN THE ROYAL PALACE AT MADRID

The fine Apocalypse, in eight pieces, was executed by Pannemaker in imitation, it seems, of a set made in 1420 for Philip the Good of Burgundy and consumed by fire in the eighteenth century. The artist, whoever he may have been, says Count de Valencia, surpassed all his contemporaries in the grace and taste of the decorations of his borders.

The Seven Cardinal Sins, observes the same authority, was the work of a Flemish artist brought up in the Italian school. Some of the pieces are said to have belonged to the Count of Egmont, beheaded at Brussels by the Duke of Alba.

A different note was struck by Hector Vuyens, the designer of the Grotesques, or Monkey set, which were used in public decorations on the occasion of Philip II.'s visit, when crown prince, to Brussels. The Temptations of St. Anthony, considered among the best of the royal tapestries, were designed by the celebrated Pieter Breughel.

There are also several other sets, mostly with classical subjects. The most remarkable of these, I am disposed to think, is the History of Diana. The set is of great interest in the history of the textile art as being among the earliest products of the Gobelins factory, established by Henry IV. of France in 1603. The name of the designers have, unfortunately, not been handed down to us.

On the whole, H.M. King Alfonso's collection of tapestries may be pronounced the finest in the world; and it is to be regretted that no doubt weighty considerations prevent its being more frequently accessible to the public.

ESCORIAL

No one visits Madrid without making an excursion to the Escorial, which is to the Spanish capital what the Pyramids are to Cairo. Indeed, there is more than one point of resemblance between these buildings. Both impress mainly by their size, both produce no sensations of pleasure in the beholder, both embody the solemn and crushing conception of the majesty of death entertained by great and despotic kings.

The thoughts of Philip II., like those of the Pharaohs, turned perpetually graveward; and it is perhaps doing no injustice to a genuinely devout character to say that he pondered as much on the abode of the body after death as on the post-mortem vicissitudes of his soul. The pomp of death which, according to the sage, is to most men more terrible than death itself, had a rare fascination for the Pharaoh and the King of Spain. Philip in his tomb seemed a finer figure to Philip living than Philip on his throne. Death as a catastrophe is attractive, of course, to all manner of people, not otherwise morbid. But it was death in its most generally repugnant aspect that appealed to this strange, sombre sovereign of the Spains, and it was that predominating conception that inspired him in the erection of the Escorial. The building is his idea of the majesty and finality of Death expressed in stone.

MEMORIAL OF KING PHILIP II.

The story which immediately accounts for the founding of the Escorial is well known. On the 16th of August 1557 the Spaniards, commanded by Emmanuele Filiberto, Duke of Savoy, totally defeated the French under the walls of St. Quentin. Philip arrived in time to assist at the taking of the town itself, to effect which it became necessary to demolish a convent dedicated to St. Lawrence. By way of reparation

CHAIR OF THE EMPEROR CHARLES V.

(born in Asturias 1530, died at Madrid 1597). Villacastin, the Master of the Works, on being invited to assist at the ceremony of laying the first stone, replied, "Let others lay the first; I will place the last!" His words came true; for he laid, on June 23, 1582, the last stone, which may be seen marked with a black cross on entering the Patio de los Reyes.

The real architect was Philip himself. His interest in the work was so intense, his attention to its details so minute, the idea of the whole so much his own and so tenaciously insisted upon, that Toledo and Herrera can have had little else to do than commit the scheme to paper.

The Escorial is essentially the work of one man, and the expression if not of

to that saint, in thanksgiving for the victory, and in fulfilment of his father's instructions to create a royal mausoleum, Philip determined to erect a vast monastery and palace under the invocation of St. Lawrence. The present site having been chosen by a commission, the work was begun in the presence of the king himself, in the first week of April 1562. The plans were drawn by Juan Bautista de Toledo, an architect of distinction, who had studied at Rome and Naples. He died, however, in 1563, a few days after the laying of the first stone, and the work was then entrusted to his assistant, the more celebrated Juan de Herrera

ALTAR-PIECE OF CHARLES V., IN WROUGHT COPPER
(FROM THE CAMARIN OF ST. THERESA AT THE ESCORIAL)

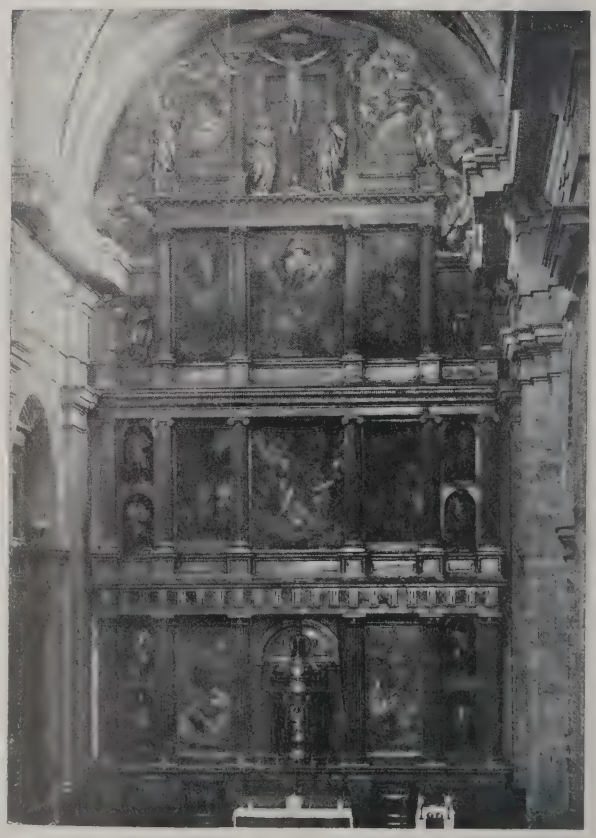
ESCORIAL.—GENERAL VIEW OF THE MONASTERY

DOOR-KNOCKER OF THE CHURCH AT THE ESCORIAL

the spoliation of the peasantry by the Hermits. It turned out that it was only one of the hounds of the Marquis de las Navas bewailing his absent master; but the benevolent monks promptly hanged the poor brute from the roof of their cloister. In the same year a young man, twenty-four years of age, was (no doubt for some serious offence) burned at the stake on the spot in the neighbouring Jardin del Principe marked by a stone cross. Thus with most solemn rites was the great Christian temple consecrated to Death.

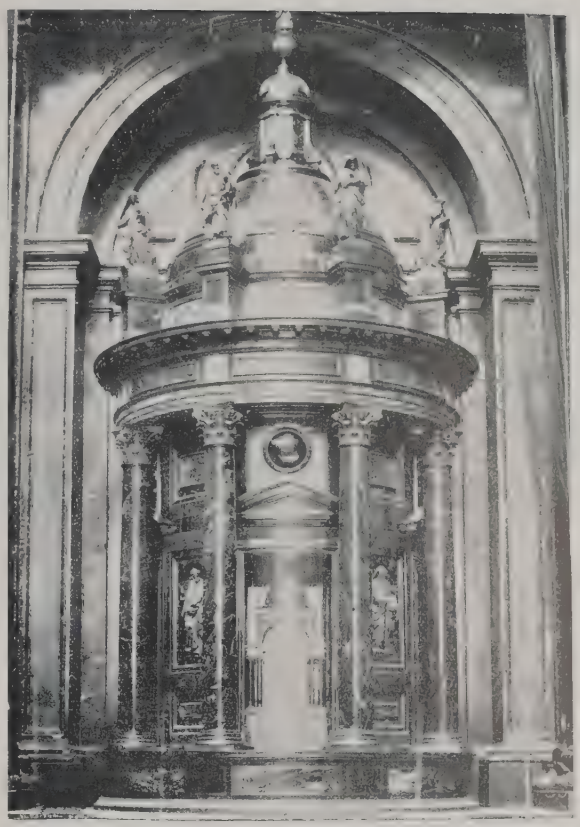
The building constitutes an immense parallelogram, its sides nearly facing the cardinal points of the compass. The small rectangular *annexe* called the Palacio de Infantes projecting from the middle of the eastern face gives the plan a purely accidental resemblance to a gridiron, which, according to the legend, was the instrument of the martyrdom of St. Lawrence. Philip II. was fond of tracing in his personality, at least the idea that obsessed him.

It was the custom in Northern Europe to propitiate some half-forgotten infernal deities by burying a pig or sheep alive in the foundations of every church. The monastery of San Lorenzo was similarly consecrated by human and animal sacrifices. After the Hermits of St. Jerome (Charles V.'s favourite order) had established themselves in the incomplete edifice, it was whispered that a black dog persistently interrupted their chanting by his howlings. The animal was looked upon by the people as inspired by God thus to protest against



THE HIGH ALTAR

ment of the titular saint's martyrdom. The dimensions, according to a Spanish writer, are 744 Castilian feet from north to south, 580 from east to west, and 400,000 square feet in area. The whole building is of grey granite, and appears to form an integral part of the rock on which it stands. In its simplicity and hugeness it might easily be mistaken for the work of Nature, not of man. Artistically this is perhaps its sole merit; yet, as I have said, it never fails to awe. The style is that of a second Renaissance, here called Greco-Roman, which prefers the Doric order and rejects all superfluous ornament. Each angle is capped by a square tower, surmounted by a pinnacle. The façades, devoid of all decoration, are relieved only by rows of small square windows. The upper storeys are faced with blue slate and sheets of lead. The Escorial is rivalled in simplicity and severity by the Pyramids alone.

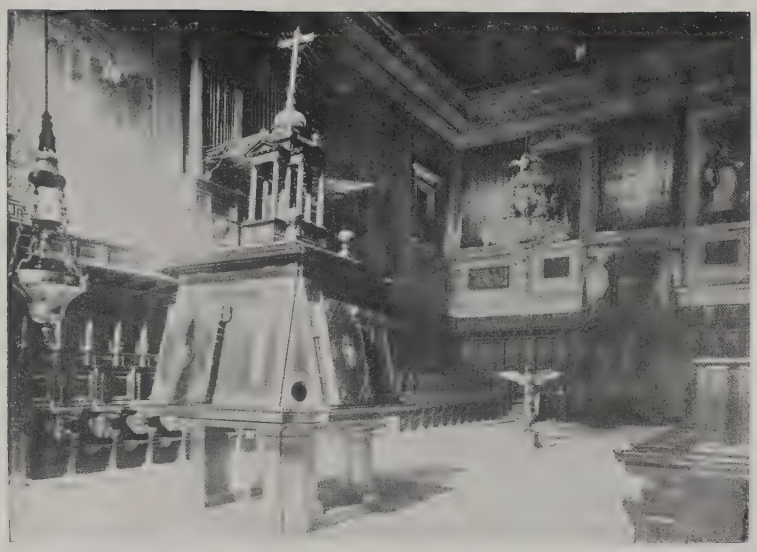


THE TABERNACLE

The main entrance is in the middle of the west front. The lower stage is in the Doric style, four columns flanking the doorway on each side. The door itself is twenty feet high and twelve feet wide, and painted white with huge copper gilt studs and knockers. Above, is the second stage of the entrance in the Ionic style. Over the door is the colossal statue of St. Lawrence in granite, but with the head, hands, and feet in white marble. The sculptor, Monegro, received 29,900 reales for the Spanish coat of arms carved below.

A vestibule opens upon the Patio de los Reyes, so called from the statues of the kings of Judah on pedestals above the cornice. Jehoshaphat is represented with an axe, Hezekiah with a ram, Manasseh with the compass and square, Josiah and Solomon with books, David with harp and sword. These kings were selected as having had most to do with the building of the Temple, to which the Escorial was often compared by Spanish writers. The Temple, as represented by the Mosque of Omar, is by far the more cheerful and ornate structure of the two.

The eastern front of this court is formed by the west front of the church and the Escorial undoubtedly the noblest part of the pile. It is rightly considered Herrera's

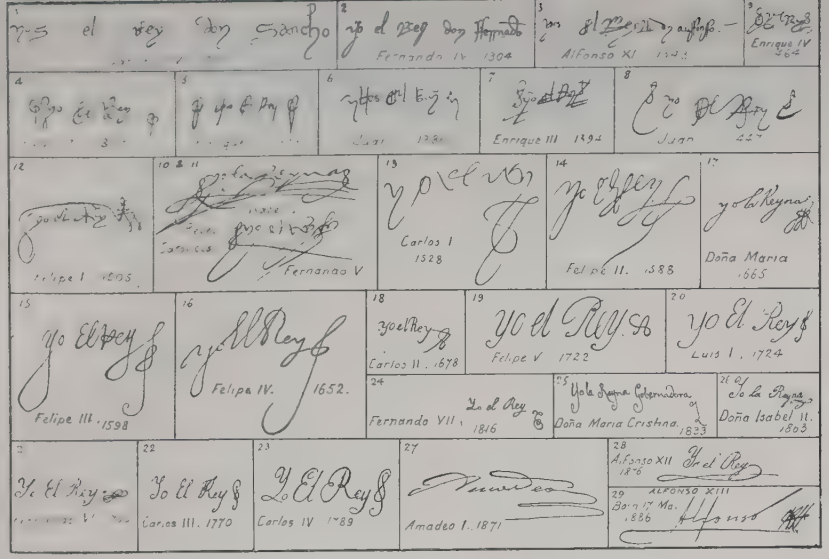


CHOIR STALLS

masterpiece. The shape is said to be that of a Greek cross, but seemed to me to be square. The west front is flanked by square towers considerably over 200 feet high, and terminating, like those of the *enceinte*, in pinnacles. Over the crossing rises a stately dome, supporting a graceful pyramid, above which rises an iron cross. These towers are the most ornamental features of the whole vast pile.

The interior of the church, truly observes Mr. Lomas, "conveys exactly the idea which English people attach to the word 'temple,' a place wherein the majesty of the invisible dwarfs everything human." It is constructed on the model of the first plan of St. Peter's. The lantern is carried on four enormous piers, from which to eight pilasters in the walls spring twenty-four mighty arches forming three naves. Giants would seem to have been at work here. On entering we find ourselves in the dark Lower Choir, which is separated from the rest of the church by three bronze screens, and to which were confined the lay worshippers. Above it is the choir, which it is unusual to find in Spain raised in a gallery at the west end of the church, instead of blocking up the nave. Here Philip often joined the monks in their devotions, his seat being the one nearest the door in the south-east angle. He was absorbed in prayer when, on November 8, 1571, during Vespers, a messenger entered and announced to those assembled the glorious victory obtained by Don Juan of Austria over the Ottoman fleet. The king gave no sign that he was

LIBRARY OF THE MONASTERY



FACSIMILES OF THE SIGNATURES OF THE SPANISH MONARCHS
FROM SANCHO IV. 1291 TO ALFONSO XIII. 1909

MEDALLIONS OF THE KINGS OF SPAIN

MEDALLIONS OF THE KINGS OF SPAIN

INTERMENT OF PHILIP II. (MONASTERY)

elated, or that he had even heard the intelligence, but at the conclusion of the office he ordered a *Te Deum* to be intoned. He was a man never elated by success or cast down by failure. The evil tidings of the Armada found him as unperturbed as the good news of Lepanto. From the same seat he assisted at the solemn requiem mass chanted by night for the repose of the soul of Mary, Queen of Scots. It is not without a certain emotion that we gaze round in this gallery. The stalls are elegantly and chastely carved in precious woods, after the designs of Herrera. The lectern and crystal chandelier are hardly so good. The eye turns at once to the marble crucifix signed by Benvenuto Cellini, who placed it among his finest works. Philip one day covered the loins of the figure with his handkerchief, a precedent which we see still followed in many churches in Spain and in convent chapels in France.

In the adjoining chambers, called the Ante-coros, may be seen a statue converted into the "likeness" of St. Lawrence, and two pictures by Navarrete "el mudo." That artist is said to have fallen foul of certain ecclesiastics by representing angels with beards, and an additional rule was laid down that neither cats nor dogs nor any unbecoming figures were to be introduced into religious pictures, but only such things as incited to devotion. The frescoes are by Luca Giordano, as are also those which decorate the right vaults of the church itself. In the choir library you may see the splendid antiphoners, beautifully bound and illuminated, and over a yard high, by two yards broad.

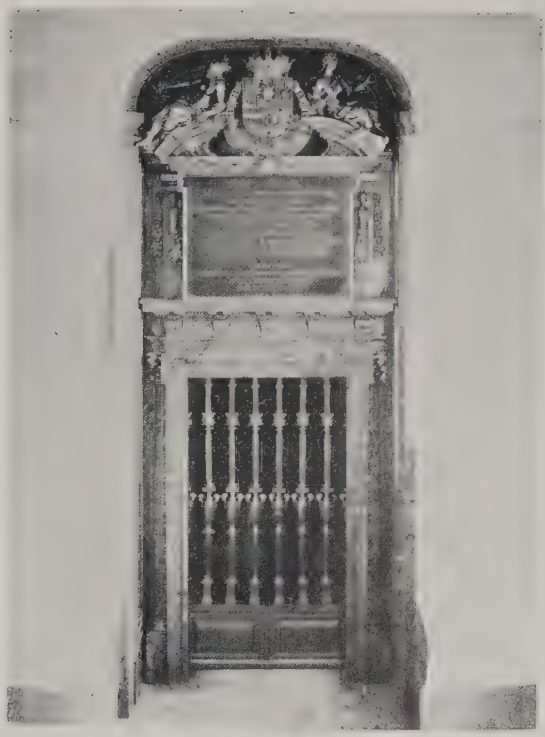
In the church is the simple tomb of Queen Mercedes, first wife of his late Majesty, Don Alfonso XII. The plain cross at her feet was the offering of the British community of Madrid, by whom, as indeed by the whole world, her untimely death was profoundly deplored. She is buried here, and not in the mausoleum below, as she was not the mother of a king.

The dome of the Pantheon is covered by the steep flight of steps leading to the chancel, so that mass is literally celebrated above the bodies of the kings. The altar, which cost about £40,000, is isolated, and is made of marble and jasper, a single slab of the latter stone forming the table. According to the inscription on a

bronze plate let into the back of the altar, it contains relics of Saints Peter and Paul, Lawrence and Vincent, and a multitude of other saints, and was consecrated in presence of Philip by the Papal Nuncio, Camillo Caietano, Patriarch of Alexandria, on August 30, 1595. The beauty of the reredos or retablo is obscured by the dark hue of the stone employed, and by the sombre colour assumed by the paintings in course of the years. The light also is very bad. The three stages into which the retablo is divided correspond to the three Grecian orders of architecture. The columns are of dark red and green jasper, with capitals and pedestals of bronze gilt. The statues represent (looking upwards) the Four Doctors of the Church, the Four Evangelists, St. James and St. Andrew, St. Peter and St. Paul. The paintings depict the Nativity and Adoration of the Magi, the Saviour bearing the Cross, the Scourging at the Pillar, the Martyrdom of St. Lawrence, the Resurrection the Descent of the Holy Ghost, and the Assumption. The cross surmounting the whole was made from the wood of the Portuguese warship, *The Five Wounds*. The architect of this fine work was the Milanese Giacomo Trezzo, the painters Tibaldi and Zuccaro, the sculptors Leone and Pompeio Leoni. The sanctuary to the east contains the superb tabernacle designed by Herrera and executed by Trezzo, with instruments invented by him for the purpose. It was restored in 1827 by "the pious and august" Ferdinand VII. after it had been rifled and

THE HIGH ALTAR
(BASILICA OF THE MONASTERY)

ROOM OF PHILIP II. (PALACE)



PANTHEON OF THE KINGS
(ENTRANCE GATE)

damaged by the French. The reliquaries in the sanctuary contain ten entire bodies of saints, 144 heads, and 366 entire arms and legs. Among these relics is the thigh of St. Lawrence, showing the roasted flesh and the holes made by the skewers.

The sceptical foreigner will probably be more interested by the statues above the oratorios or royal tribunes surrounding the altar. We see Charles V. with his wife, daughters, and sisters, Philip II. with all his wives except Mary Tudor, and his son, the miserable Infante Carlos. It was not altogether a happy idea to represent a Christian prince attended at the same time by his three wives. All these statues are faithful portraits. The oratorio on the Epistle side adjoins the bare, narrow chamber in which the devout king breathed his last, quitting without regret a world with which he had no sympathy, and in which he moved as a melancholy exile.

The church contains forty-eight side chapels and altars, adorned by the paintings of Coello, Navarrete, and others of less note. The best pictures are to be seen in the Sacristy. Here there are several works of Titian, Tintoretto, El Greco, Zurbaran, and Ribera. The most interesting canvas is the "Santa Forma" by Claudio Coello. The heads are portraits of Charles II. and his ministers. The incident depicted is the ceremony of the Veneration of the Sacred Wafer, which, being trodden upon and defiled by Protestants at Gorinchem in Holland, is said to have exuded blood. It is preserved behind the picture and exhibited twice a year.

Immediately under the high altar is the Pantheon, the last resting-place of the kings and queens of Spain. It is an octagonal chamber lined with precious marbles, which also, in the dreadfully sensible presence of death, seem to be decaying. No such rich chamber was desired by Philip. It dates from 1554.

Twenty-six marble urns, placed in niches round the chamber, contain all that was mortal of the monarchs of Spain and their consorts from Charles V. to Alfonso XII., Philip V. and Ferdinand VI. excepted. There are tombs, too, awaiting the living. Ascending the steps we pass the sealed door of the Pudridero, where the bodies are kept five years before being placed in the Pantheon, and may visit the burial chambers reserved to the Infantes and Infantas. Several of the vaults are still empty. They are in purer, colder style

"THE JUDGMENT OF SOLOMON," BY F. DE URBINA (CEILING IN THE PRIOR'S CELL IN THE MONASTERY)

"APOLLO AND MERCURY," BY PEREGRINO TIBALDI (FRESCO ON THE ARCH OF THE LIBRARY)

VIEW OF THE PANTHEON OF THE KINGS

than the heavier Pantheon of the Kings. As one ascends to the living world from these awful chambers, the question suggests itself, What is the object of it all? The Pyramids of Nile ought to have convinced man once for all of the hopelessness of any effort to preserve his body unprofaned and solemnly housed through all the years. No matter how great the dynasty, how strong the tomb, the day must come when the jealously and reverently guarded ashes will form the prey of some ghoulish intruder. With Rameses exposed to the gaze of wondering Cockneys, with Alexander's tomb an object of curiosity to tourists in the museum at Stamboul, with the tombs of the kings of Judah explored on all-fours by Cook's trippers, how can one hope for an eternal immunity from profanation for the Invalides, for Westminster, for the Escorial? Kings ought to have learnt the lesson that in the pages of history alone can they look for an earthly immortality.

THE EVANGELISTS' COURT

The convent occupies the southern part of the building. It was inhabited, as I have said, by the religious known as the Hermits of St. Jerome, or Hieronymites, an Order established or recognised by Pope Gregory XI. in 1373. If it still exists it counts very few members and has played an insignificant part in ecclesiastical history compared with the spiritual descendants of Benedict, Dominic, Francis, Bruno, and Ignatius. For some reason or other Charles V. held the Hermits in particular esteem, and it was this predilection

that determined his son to offer them the new monastery in 1561. The Order is likely to be best remembered by the ecclesiologist for the peculiar plan of its churches—cruciform, with diagonal lines extending from the ends of the cross-piece to the head of the upright limb.

SACRISTY

The granite cloisters in the Doric style are, or rather were, decorated with frescoes after designs of Tibaldi, now shockingly "restored." In the centre of the Patio de los Evangelistas is a little octagonal temple, covering a fountain. It is one of Herrera's best works, in which granite and marble have been combined with admirable skill. The white statues of the Evangelists at the corners were sculptured by Monegro; the appropriate inscriptions are in Latin, Greek, Hebrew, and Syriac.

The three chapter-rooms of the monastery form a picture gallery of high interest. Titian is represented by a "Last Supper"—sadly restored; Tintoretto, by "Christ washing His Disciples' Feet," "Christ at the House of the Pharisee," and "Queen Esther"—all bought from our Charles I. by the Spanish ambassador—and by an "Ecce Homo." "Entombment," "Adoration of the Shepherds," and "Annunciation"; Velazquez, by "The Sons of Jacob"—perhaps the best work in the collection; El Mudo, by the "Martyrdom of St. James"; El Greco, by the "Dream of Philip II. (Glory, Purgatory,

CHAPTER-ROOM (MONASTERY)

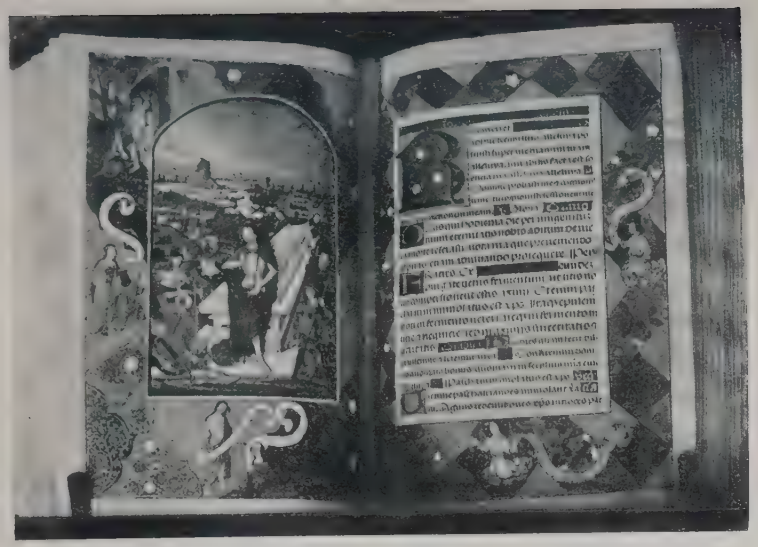
THE LIBRARY OF THE MONASTERY

and Hell)"; Ribera, by several canvases. There is a good "Martyrdom of St. Lawrence" by Titian in the old chapel, and a few good pictures, especially by El Mudo, in the upper cloisters, reached by a grand staircase. One of the halls is called the Aula de Moral, being reserved for conferences on points of morality.

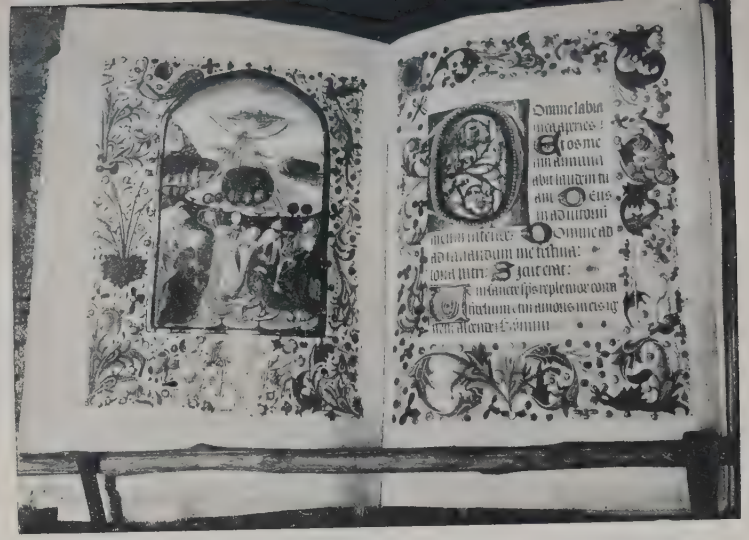
The library is decidedly of more interest than the convent. The books, oddly enough, are arranged with the edges instead of the backs outwards. The cases of ebony and cedar were designed by Herrera and harmonise well with the marble pavement and tables. There are several portraits of sovereigns here, and in cases are arranged some of the rarer books, such as the prayer-books of Charles V., Isabel the Catholic, Philip III., &c., a Virgil of the fifteenth century, and an eleventh-century Codex, with the four gospels written in letters of gold. This priceless work was begun by order of Conrad II., Emperor of the Romans. Eighteen pounds weight of gold is said to have been employed in the illumination.

The beginning of the collection was Philip's own library of the Sultan of Morocco. It has, of course, been increased by other collections from time to time. The Arabic MSS., though not as numerous as might be expected, are extremely valuable; Gayangos, that patient Spanish Orientalist, I am informed, never had the opportunity of inspecting them.

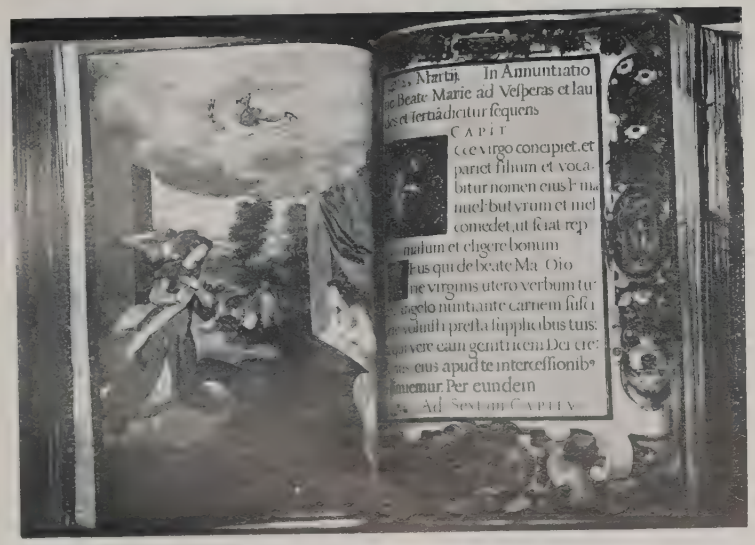
The palace occupies the northern side of the huge edifice. It forms the least meritorious part of Herrera's designs, and was not improved by the alterations effected by order of Charles IV. The halls are dull, dreary, and altogether in the style of the eighteenth century —a sufficient condemnation. Those were days when every monarch wanted a Versailles: we see the same effort at imitation at Caserta, at the Superga, at Wilhelmshöhe and Philippsruhe. There is, of course, a Hall of Battles, celebrating, with the exception of the pictures of the fight at St. Quentin, Lepanto, and Higueruela, victories over the Dutch and Flemings. National self-glorification may be carried too far, but in England we are too forgetful of our glorious past. We do not dream of adorning our palaces with pictures of Crecy, Poitiers, Agincourt, Blenheim, Trafalgar, and Waterloo. You may search England in vain for monuments to William the Conqueror, the founder of the monarchy; to Edward,



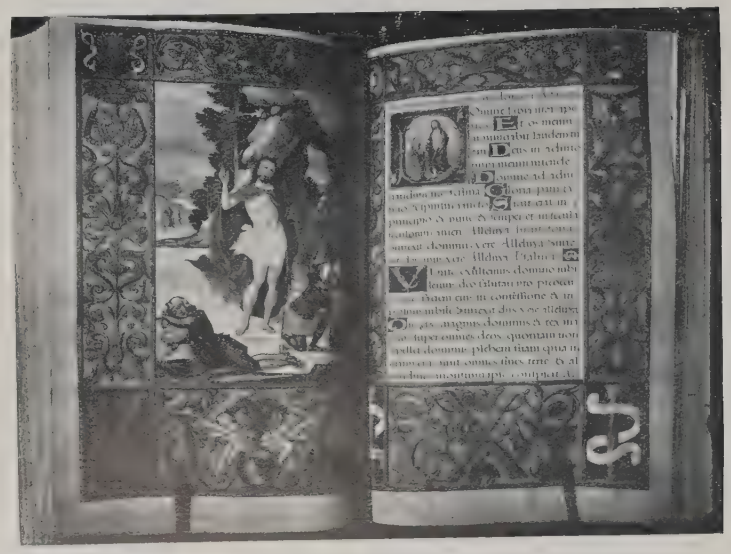
PRAYER-BOOK OF ISABELLA THE CATHOLIC. (LIBRARY OF THE MONASTERY)



LATIN PRAYER-BOOK OF FERDINAND THE CATHOLIC. (LIBRARY OF THE MONASTERY)


In Annuntiatio
Beate Marie ad Vesperas et lau
et tertiadicitur sequens
CAPIT
ce virgo concipiet. et
pariet filium et voca
bitur nomen eius E ma
nuel: but vrum et mel
comedet, ut sciat rep
num et eligere bonum
Pus qui de beate Ma
ne virginis utero verbum tu
gelo nuntiante carnem susce
voluit presta iugiplicibus tuis:
vere eam genitricem Dei cre
eius apud te intercessionib
imemur. Per eundem

MASS-BOOK OF PHILIP II. (LIBRARY OF THE MONASTERY)



BREVIARY OF CHARLES V. (LIBRARY OF THE MONASTERY)

VIEW OF THE "CASA DEL PRINCIPE," OR LOWER LODGE

Philip. Within them all is austerity and simplicity—as befitted a king who was a monk at heart. The walls are whitewashed, the flooring of brick. The footstools remind us of the gout from which the sad king suffered—certainly not from over-indulgence in the good things of life. In this room he worked from four in the morning till midnight, his labours interrupted only by his fervent devotions. The adjoining chamber is the oratorio, of which I have already spoken, where he could assist at the celebration of mass. Here, at the end of two months' illness, patiently borne, he died, grasping the very crucifix with which his father had been consoled during his last moments. His death, at any rate, was happier and more dignified than that of his victorious rival Elizabeth, writhing out her life at Richmond in an ecstasy of remorse and chagrin.

Adjacent to the Escorial are several blocks of buildings, such as the Campaña, containing the domestic offices and the Casa del Principe, the Petit Trianon of the palace, surrounded by gardens. In these may be seen the cross marking the spot where the baker's boy was burnt at the stake in Philip's reign. A queer site for a palace dedicated to the "menus plaisirs"!

our great justiciar; to the Black Prince, to de Montfort, or to Langton, to whom we owe our constitutional liberties. One unacquainted with history might suppose we sprang into existence a bare century ago. In a generally conservative country like ours, this complete detachment from the past appears strangely contradictory.

This vast, empty palace contains little of interest except the two rooms inhabited by

"THE WASHERWOMEN," BY F. GOYA
(TAPESTRY IN THE PALACE)

"STORY OF TELEMACHUS: THE DANCE OF THE NYMPHS"
(GOBELIN TAPESTRY IN THE PALACE)

"CHILDREN PLAYING AT BULL-FIGHTING," BY F. BAYEU
(TAPESTRY IN THE ESCORIAL PALACE)

The Escorial has been the scene of some important historical events, notably of the arrest and imprisonment of the Infante Ferdinand, on the charge of high-treason against his father in 1807. He was afterwards Ferdinand VII. The prince was confined in the Prior's cell and managed to communicate with his friends by the aid of a fishing-line. Charles IV. had no option but to pardon his son, whose intrigues resulted indirectly in the spoliation of the palace which had been his prison by the French a year or two later.

Not without relief will the visitor leave these interminable halls and corridors, over which broods the presence of death, and seek the little Silla del Rey, or King's Chair, a mile and a half from the pile. It is a natural seat formed of granite rocks, where Philip used to watch the progress of the building operations. It is worth visiting as affording one of the pretty views to be obtained in the midst of a generally uninviting district.

"THE SEE-SAW," BY F. GOYA. (TAPESTRY IN THE PALACE)

OVIEDO AND ASTURIAS

FROM Madrid to Oviedo is a far cry, historically and geographically. The two cities are the opposite poles of Spanish history. Seven centuries separate them, and between them is unrolled the whole panorama of the making of Spain. Oviedo was the grain of mustard-seed from which sprang the stately tree of Spanish unity; Madrid represents the completion of the re-conquest, the consolidation of the Spains.

The wild mountainous province by the northern sea is, for all men of Iberian blood, holy ground. Its fastnesses sheltered the last remnant of the Gothic nation. At Covadonga, Spain, beaten to her knees, with broken sword and shield, struck back, fiercely, despairingly. Her adversary recoiled; she recovered her breath, and, rising to her feet, pressed him steadily southwards, backwards. In the glens of Asturias the nation was born again.

Even the spot on which Oviedo now stands had to be re-conquered from the Moslems, who, like an overmastering flood, had surged all round the mountains of Cantabria, leaving only the highest and innermost valleys unsubmerged. Pelayo, after his victory at Covadonga, established his headquarters at Cangas de Onis, and Silo transferred his court to Pravia, nearer the ocean. It was in the year 760 that the Abbot Fromistano dedicated a humble church to the martyr Vincent at the foot of the Sierra de Naranco. A few years later the foundations were laid close by of the basilicas of the Salvador and SS. Julian and Basilissa. Froila, the first of that name, erected a monastery adjacent to the abbot's church, and thus the nucleus of Oviedo was formed. Alfonso the Chaste, whose birthplace it was, regarded the spot with affection and made it his capital. He promoted the bishop to the Primacy of his dominions, and girt the town with walls. Though sovereign of only Asturias and Galicia, he essayed to revive the old splendour of the Gothic court. Precious marbles and woods were brought from afar for the embellishment of his little capital. The laws, customs, and ritual of the dynasty of Ataulf were restored. The chaste king's successors emulated the splendour of the far-distant Byzantine court, and rivalled it at all events in intriguing and methods of

OVIEDO—GENERAL VIEW. EAST

COVADONGA. THE BASILICA

punishment. Exoculation, or putting out the eyes, was as often practised as a means of getting rid of a political antagonist at Oviedo as at Constantinople. The four brothers of Alfonso "el Magno" were subjected to this fate, and as a righteous retribution the cruel but able king was dethroned by his own son. Years after, Alfonso begged permission to lead the Asturian hosts once more against the infidel. His son granted his request, and victory, as it had always done, attended the old king's banners. He had no sooner laid aside his arms than, crowned with laurels in place of a diadem, he died at Zamora in the year 910. Another victorious sovereign (Ramiro II.) transferred his capital from Oviedo to Leon, where the seat of government was finally established by Alfonso V. (999–1027). In 1153 Asturias was erected for a very brief space into a separate kingdom for Urraca, the natural daughter of Alfonso VII., but on her death it was reunited to the monarchy of Leon and Castile. All Spain was moving southwards; the march of events left the little wind-swept city in the north far behind. She has tales to tell only of the earliest childhood of the kingdom.

Ramiro I., the successor of the chaste king, built (or, as some say, rebuilt) outside the walls the church known to-day as Santa Maria de Naranco. It is therefore well over a thousand years old, and certainly one of the most interesting ancient monuments in the peninsula. The church stands on sloping ground, and rests on a crypt or substructure. A flight of steps leads to a porch on the north side, which is the only entrance. Massive buttresses prop the walls, which are surmounted by a sloping roof. A round archway in the west front admits to the crypt; above this, four round arches springing from four palm-like pillars with Corinthian capitals, form a portico, and over this the wall is pierced by a round-arched window of three lights. The interior consists of a single nave, and has changed but little since Ramiro's day. The chancel and the choir at opposite ends are raised by one and three steps respectively above the level of the floor. Both are shut off by three round arches, the middle one being the highest. The side walls are arcaded, the arches showing very indifferent workmanship. They rest on, rather than spring from, octagonal capitals, quaintly carved with figures of priests and lions.

COVADONGA. PAINTING OF DON PELAYO

The columns are each composed of four engaged shafts, like those of the western portico. The ribs of the waggon-vaulted ceiling spring from corbels, and beneath these are oblong reliefs

representing labourers bearing loads and mounted warriors engaged in combat. These reliefs terminate in round medallions, filled with conventional foliage and figures of birds and beasts. The church originally was probably open at both ends, that the people assembled on the hill might be able to assist at the offices. The crypt was also, it is asserted, used for divine worship.

COVADONGA. THE CAVE AND FALLS

Close by is the not less ancient and interesting sanctuary of San Miguel de Lino, raised by the architect Tioda by command of King Ramiro in the year 850. The name, originally "de Ligno," was derived from a fragment of the cross said to have been preserved here. Here we have a miniature cruciform church, with transepts, apsidal chapels, and lantern, which all seem too lofty for their breadth and length. The apsidal chapels originally formed a semicircle, but have been squared off. The roof is tiled and pitched. The walls, propped with buttresses like those of the Naranco church, are pierced with windows of three lights, with round arches, spirally-flanked columns, and capitals cut with a leaf pattern; the geometrical tracery, here and there, is suggestive of Moorish influence. The jambs of the round-arched western porch are rudely carved with curious compositions. One of these is most grotesque. A man is shown balancing himself with his hands on the top of a pole, with his legs above him in the air—exactly like the monkey on a stick beloved by children; with head downwards he grins into the jaws of a lion which stands on its hind legs, agape with surprise or indignation. Behind this gymnast, another man appears to be exercising himself with dumb-bells. This extraordinary group is affirmed by some authorities to represent the martyrdom of a saint—after some method unknown to later experts in torture. The floral designs around it are delicately executed.

CHURCH OF SAN MIGUEL DE LINO

Here the chancel is below the level of the nave, and is reached by steps in little chapels at the angles of the transepts. The lantern has a domed roof, one of the earliest works of

the kind, but now unfortunately concealed from view. The columns and arches are of the Byzantine style, the capitals being sculptured with strap-work and rosettes. The nave is waggon-vaulted and lower than the transepts. The varying levels in these early churches are a curious and noticeable feature.

Oviedo itself, no longer girt with walls, is a quiet, clean city, incessantly swept by gusts of wind and rain. At first sight it has little to recall the remote past; but when

OVIEDO—GENERAL VIEW

we look around we find that time has been kind to those early sanctuaries that were the cause of the town's existence and merited for it the title of "the holy."

Your steps will turn at once to the Cámara Santa, attached to the cathedral, which contains the Palladium of Spain. In the seventh century (so runs the legend), when the hosts of Khosru threatened the Holy Land, an ark or coffer, wrought by the immediate disciples of the Apostles, and full of relics of ineffable sanctity, was transported by pious hands to Egypt. Thence it found its way to Toledo, and on the approach of the Saracens was deposited by Pelayo in the cave of Monsagro, 10 miles from Oviedo. When Alfonso the Chaste re-erected the basilica of the Salvador, founded by Favila in 802, the venerated reliquary was enshrined in a chapel dedicated to St. Michael and built expressly to receive it. This, the Cámara Santa, is now approached by a modern flight

of steps, from the south side of the cathedral. The ante-cámara, which is first reached, was restored or rebuilt in the reign of Alfonso VI. (1072–1109), and represents the highest development Romanesque art had at that time attained to in Spain. The roof is groined, and supported on each side by three columns half-sunk in the wall. Each column consists of two pilasters, rising from high pedestal bases, and moulded for nearly half their height into the figures of Apostles. This early statuary, though rude, is expressive, and the draperies are graceful and natural. Crouched at the Apostles' feet, upon the summit of the pedestals, are carved animals of fantastic form. At the corners of the pedestals are slender pillars with interesting capitals. Above the Apostles' heads the pilasters are joined by capitals beautifully enriched with foliage and compositions representing scenes from the life of Christ and combats between men and lions. The reliefs of the heads of the Saviour, the Virgin, and St. John, over the door, are specimens of early Romanesque work, disfigured by whitewash. The chapel is paved with specimens of tessellated work, after the manner of certain Norman-Romanesque churches in Sicily.

DOOR IN THE CHAPEL OF EL REY CASTO, OVIEDO CATHEDRAL

At the far end of the ante-cámara is the sanctuary actually constructed by the chaste king. It is a single low vault, measuring 19 by 17 feet, once painted, apparently, and lit by a single window. Enclosed within a railing is the sacrosanct "Arca," an oaken chest thinly plated with silver, $7\frac{1}{2}$ feet long by $3\frac{3}{4}$ broad. A Latin inscription on the lid goes to prove that this was the work not of Alfonso the Chaste, but of the sixth monarch of the name — a conclusion borne out by the Arabic letters, running round the chest, which cannot be earlier than the eleventh century. The reliefs which embellish the ark represent the Twelve Apostles with Christ, attended by angels, between them, and the four Evangelists at the corners. Other sides are adorned with reliefs of episodes in the life of Christ, the Apostles, and the revolt of Satan.

WEST PORCH OF THE CATHEDRAL

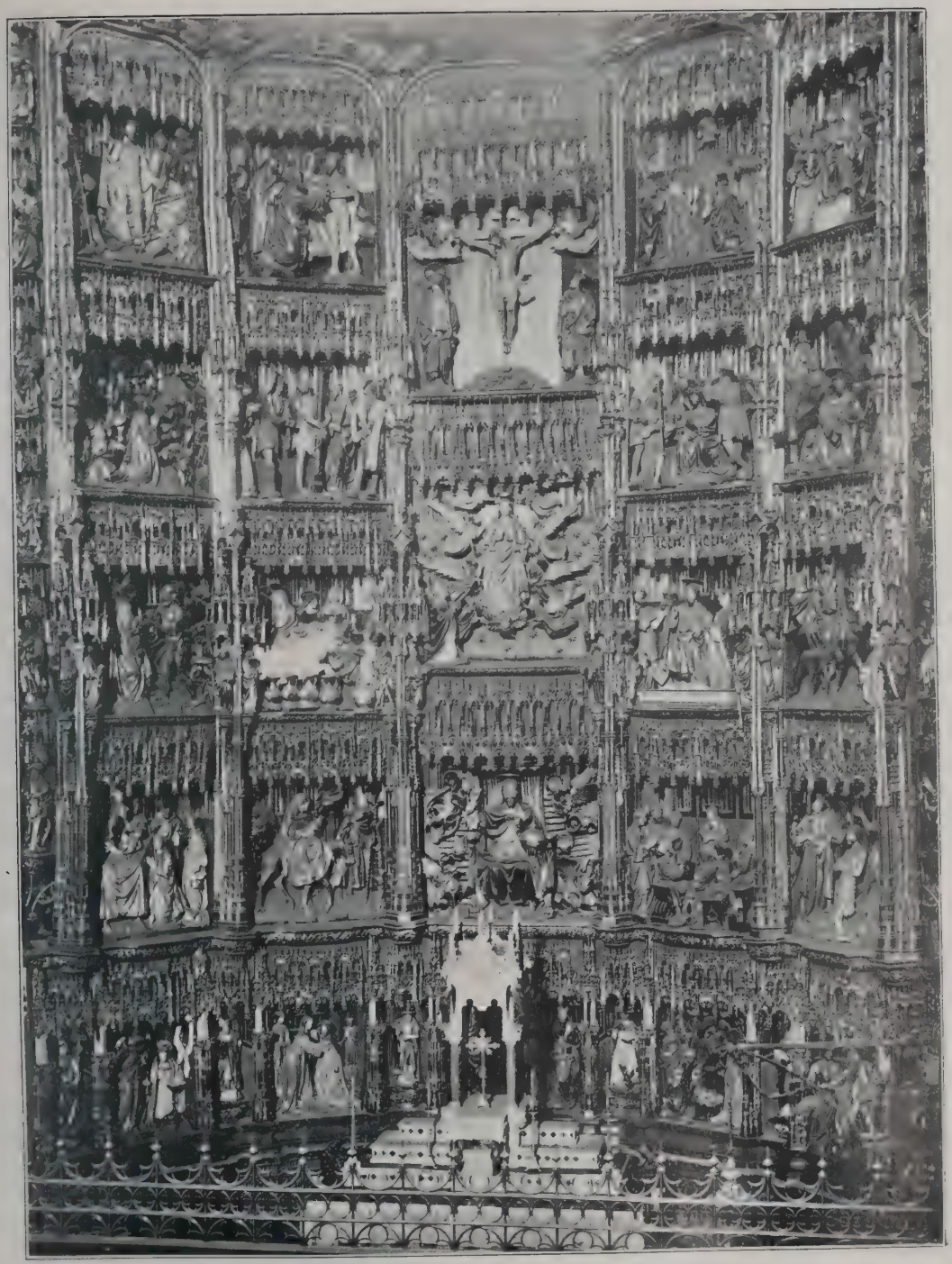
What this chest contains is a matter for speculation. It is reckoned rash and impious to attempt to solve the mystery; and it is related that when a bishop, after much

OVIEDO CATHEDRAL

prayer and fasting, placed the key in the lock, he was seized with such fear that his hair rose erect, bearing his mitre with it! On and around this ark are placed numerous relics of extraordinary sanctity and virtue, contained in reliquaries, which are beautiful specimens of the silversmith's craft. The alleged winding-sheet of Christ is enshrined in a superb casket of gold and blue enamel. The Cruz de la Victoria, an oaken cross carried by Pelayo as his standard at Covadonga, was encrusted with gold and enamels at Gauzon near Oviedo, in the year 908, as the inscription upon it records. Another cross dates from the reign of Alfonso the Chaste, for whom it was made, according to the legend, by two angels disguised as goldsmiths. In shape it is a Maltese cross; it is set with gems *en cabochon*, among them a precious ruby, and encrusted with gilt filigree work. It is inscribed with the date of its manufacture (808 A.D.) and an anathema on whomsoever should steal it; but with no mention of its angelic origin.

The cathedral built by Alfonso the Chaste having been demolished, the present edifice was reared, probably by Bishop Guttierrez, in 1390. It was not completed for another hundred and forty years. The west front looks sombre and cavernous, with its three deeply recessed portals, over the southernmost of which is raised the noble steeple, perhaps the most beautiful work of the kind in Europe. It soars up to a height of 224 feet, and is divided into five stages. The massive piers on which the struc-

INTERIOR OF THE CATHEDRAL



THE HIGH ALTAR, OVIEDO CATHEDRAL

CLOISTERS OF THE CATHEDRAL

ture rests are carried upwards at the corners in the form of buttresses, and are fluted, moulded, and enriched with canopies, crockets, and ornamentation of all kinds. The windows are of three lights with good traceries. The third stage is marked by a beautiful parapet; the fourth, or belfry, is in the Renaissance style and is flanked by tapering finials. On the topmost stage rises the spire, thickly studded with crockets, and flanked by pinnacles which seem to be reproductions of it in miniature. Repeated restorations, notably in 1521 and 1728, have fortunately left the fairy-like symmetry of this beautiful church-tower unimpaired.

The interior of the cathedral is harmonious and pleasing. The nave is about twice as high as the aisles, with which it communicates through pointed arches. The piers are fluted, and encircled with simple fillets of foliage. Over the aisles runs a gallery or triforium with a graceful balustrade and pointed openings, which are divided into two by mullions terminating in tracery. Similar mullions divide the tall clerestory windows into six lights. On the south side they are filled with good stained-glass; on the north side they are blocked up. The spacious transepts are lit by wheel-windows. There is no lantern over the crossing.

The apsidal chancel is lit by five stained-glass windows. The reredos, dating from 1440, but since restored, is elaborate and, on the whole, indifferent. More interesting are the tombs of the bishops near the high altar, and the fine kneeling effigy of Bishop Vilar, who is buried at Segovia. Bishop Guttierrez is buried in one of the Renaissance chapels behind the altar. In the transept there is a rudely sculptured figure of Christ, believed to date from the twelfth century. The shells carved on the capital of the adjacent pillar refer to the pilgrims who frequented this shrine.

The choir, as usual, is in the middle of the nave. The stalls are carved with caprices and scenes, "ill according," remarks a native writer, "with the sanctity of the place." But

the backs of the lower seats are appropriately carved with Biblical characters, admirably done, like the canopies above them. Not much can be said for the *trascoro*, or west screen, of the choir, or for the organs. Nor are the chapels of interest, except that of the chaste king, communicating with the north transept. Founded by Alfonso himself, this sanctuary was entirely rebuilt in the baroque style in the eighteenth century. Several tombs here are believed to contain the ashes of the kings of Pelayo's line; but none can be identified, except the sarcophagus of one Ithacus, a personage about whom history has nothing whatever to tell us.

There are other interesting tombs, none earlier than the year 1300, in the beautiful cloisters, begun in the fourteenth

CHURCH OF SANTA CRISTINA. POLA DE LENA (OVIEDO)

TOWER OF THE CATHEDRAL

and finished in the fifteenth century. The pointed arches are divided by four or five slender shafts, branching out into elegant tracery. The capitals and corbels are curiously and richly carved with such subjects as King Favila hunting the boar, the duel of Froila, and what O'Shea calls "a sort of comical pictorial review of the times." Of the statues, that of Alfonso XI. alone is well preserved. In the fine old thirteenth-century chapter-house are treasured many manuscripts

and codices of great rarity. The beautiful illuminated Libro Gótico, dating from the twelfth century, throws much light on the costumes and customs of the Leonese court.

The three churches I have described would be no small matter for boasting for so little a town; but we have not yet exhausted the interest of Oviedo. The church of St. Vincent, around which the city grew, has, it is true, been modernised; but in the suburbs, in the church of Santa Maria la Vega, you may see the twelfth-century sarcophagus, carved in Romanesque style, of Gontroda, mistress of Alfonso VII. and mother of Queen Urraca of Asturias. Close to her is buried, beneath a fine Gothic tomb, Doña Sancha Alvarez, mistress of Don Rodrigo Alvarez de Asturias, who sought

INTERIOR OF THE CHURCH OF SANTA CRISTINA.
POLA DE LENA (OVIEDO)

an asylum in the adjoining convent in the thirteenth century. The Gothic church of San Francisco, now attached to a hospital, was founded by Fray Pedro, a disciple of the great Francis of Assisi himself. In the chancel is the tomb of Gonzalo Bernaldo de Quiros, the friend of Henry of Trastamara, who died, wearing the religious habit, in 1375. Within a sepulchre upheld by lions, which bear escutcheons crossed with the bar-sinister, are the ashes of another Gonzalo Bernaldo, one of the most distinguished scions of the house. He is clad in armour, and at his feet is crouched a dog—symbolising his loyalty to his house. It was this family of Quirós which claimed, in a not very reverent distich, to rank next to the Deity ("Despues de Dios, la Casa de Quirós"). Close by is the vault of the family of Valdecarzana. A modern inscription informs us that during the interment of one of that family a live cow must be present in the church—why or wherefore not being stated.

The palaces of these proud families, as of their royal lords, have been levelled with the

dust at Oviedo, and the ancient town can boast only the title of "holy" conferred upon it in the lines—

"Dives Toletana, sancta Ovetensis,
Pulchra Leonina, fortis Salamantina."

The capital of Asturias is a long way off every one's track, hemmed in between the mountains and the sea. Its history illustrates the development of the Goth into the Spaniard—just as a sixth-century charter preserved in its town-hall illustrates the transition of Latin into Castilian.

GIJON. PEASANT'S COTTAGE IN SOMIO

LEON

LEON, a forlorn, sad city within sight of the mountain snows, marks the second stage in the evolution of the Spanish monarchy. At Oviedo the nation rallied; here we find it stepping forth from behind the mountain barrier, abandoning its attitude of passive defence, and embarked once for all in the work of the expulsion of the Ishmaelite invaders from Iberian soil. It must have needed no small measure of self-confidence for the Christian kings to quit their snug retreat between the sierra and the sea, and thus to establish themselves on the southern, on the enemies' side of the great chain. Leon was from the first a soldier's city. It sprang into existence in the year 70 A.D. as the headquarters of the seventh legion, whence its name, "Urbs Legionis." Moorish it remained for only twenty-five years. It was wrested from the Saracens by the Asturians in the year 742, and henceforward, with a very brief interval during the time of Al Mansûr, it knew none but a Christian yoke. It was under Ramiro II. (927–950) that the town became the capital of the kingdom, to which its own name began to be given. In consequence perhaps of this pre-eminence it was besieged in the next reign by Fernán Gonzalez, Count of Castile, and his Navarrese allies. In the year 1020 it was endowed by Alfonso V. with a charter, and was probably the first town in Europe to receive a municipal constitution. This and other claims to distinction are commemorated by an inscription in the Renaissance Ayuntamiento, which runs thus:—

GENERAL VIEW OF LEON

"Tuvo veinte y cuatro reyes
Antes que Castilla leyes,
Hizo el fuero sin querellas,
Liberto las cien doncellas
De las infernales greyes."

From the time of Alfonso V. the history of the town becomes

merged in that of the ever-expanding kingdom. For over two centuries more it retained its nominal rank as the seat of government, but was deposed at last by Burgos, Toledo, and Valladolid. The echoes of warfare far to the southward hardly reached its walls; having borne the brunt and stress of battle in the first onset, the town fell asleep. Everything that happened to Leon happened a very long time ago; and it might all have seemed a dream if the genius of the builder has not bequeathed to our own day great memorials of those bygone times.

THE ANCIENT WALLS

Even the walls the legionaries built, in great part remain. The Puerta del Obispo, behind the cathedral, and the low arch in the Plazuela del Conde de Luna, are two of the old entrances to the *castrum* existing to this day. And in the Provincial Museum are preserved an altar dedicated to the genius of the legion, and another consecrated to Diana by the legate, Tullius Maximus, as a long inscription records. The Roman baths were converted into a palace by the kings of Asturias. The building was utterly destroyed by Al Mansûr, and a church was afterwards erected on the site by Ordoño II. (914–924). This in turn gave place to the existing cathedral.

CALLE DE SANTA ANA

FAÇADE OF SAN ISIDORO

The royal residence in the eleventh century seems to have been situated near to the monastery of San Salvador, built by Ramiro II. Another palace occupied part of the square in front of the church of San Isidoro. Here in the year 1029 was lodged the young count Garcia of Castile, who had come to espouse the sister of King Bermudo III. His movements were watched by the three sons of the Count of Vela, a nobleman whom his father had put to death. Their manner towards the young count was friendly enough at first; but, as he entered the church opposite the palace, in the grey morning light they fell upon him and slew him. The assassins were burned at the stake, but their deeds intensified the bitter rivalry of Castile and Leon.

The edifice polluted by this murder was the work of Alfonso V., and gave place in 1063 to the existing fabric, which was raised by Fernando I. to cover the venerated remains of the doctor, St. Isidore. To that saint Alfonso VII. attributed his victory at Baeza, and in consequence greatly enlarged and substantially altered the church. It is in the Romanesque style, the chapel of St. Catalina probably representing the work of Fernando I. Here repose the ashes of many kings of Leon, but the tomb of one only can be identified—that of Alfonso V. Before the

PANTHEON OF THE KINGS IN THE COLLEGIATE CHURCH OF SAN ISIDORO

IVORY CROSS OF KING FERNANDO I. AND SANCHA, HIS WIFE.
(COLLEGIATE CHURCH OF SAN ISIDORO)

chapel was wantonly despoiled by the French in 1808, the sarcophagi of the brave princess Urraca of Zamora and of the Moorish and French wives of the seventh Alfonso could also have been recognised. Now the most impressive features of this gloomy mausoleum are the crude twelfth-century frescoes on the arches, painted (as Street points out) without the least regard to the groining and as if the vault were a flat surface. The Vision of the Apocalypse is a terrible and vigorous conception: the Supreme Judge is represented with two swords issuing from His mouth; another design shows a hand, inscribed *Dextra Dei*. These deeply interesting compositions admirably express the religion of fear.

Leaving this place devoted to wrath and tears, we enter the church itself, or that part of the edifice rebuilt by the architect Petrus de Deo by order of Alfonso VII. The plan is modelled on that of St. Sernin at Toulouse. On each side of the chancel is an apse-like chapel opening into the transept. The nave is waggon-vaulted, and there is no lantern over the crossing. The choir, a sixteenth-century work, is behind the altar, in the squared-off eastern end of the nave. The dentated and horseshoe arches reveal that Moorish influences had penetrated even at this early period into Spanish ecclesiastical architecture. The capitals of the columns are all richly carved with foliage and the figures of men and birds. Beneath the altar lies the body of the titular saint, contained in an ancient silver urn supported by four lions. Other objects of special veneration are the hand of St. Martin, holding a pen, and encased in a rich reliquary, and the banner embroidered by command of Alfonso VII. with the figure of St. Isidore as he appeared at Bueza and last displayed at the battle of Antequera in the fifteenth century. The church, like all the others in Spain, was plundered by the French, and was, in 1811, struck by lightning; and, as if that were not enough, was whitewashed throughout.

The exterior is, therefore, the more pleasing. The tympanum and spandrels of the arched doorway in the middle of the south aisle are filled with sculptured compositions, representing the Offering of Isaac, the Agnus Dei, various saints, and the signs of the zodiac. "The whole

GOTHIC CRUCIFIX IN GOLD. CHURCH OF SAN ISIDORO

detail of this sculpture," says Street, "is very unlike that of most of the early work I have seen in Spain; the figures are round and flabby, and very free from any of the usual conventionality. All this made me feel . . . that the execution was . . . soon after the first consecration of the church."

Above this entrance was built in Renaissance times a heavy cornice, supporting the royal arms, and, over all, an equestrian statue of the patron saint. The Puerta del Perdon, the Romanesque portal of the south transept, has been walled up. Two curious animals' heads look down from the lintel on the beholder; above them, the tympanum is adorned with a relief of the Descent from the Cross. The statues on each side of the doorway are said to represent St. Peter and St. Paul. They are enclosed within a semicircular label sweeping round from buttress to buttress. The southern façade is that which can be best studied. The eastern end is now strictly Gothic, much of it having been added to the Romanesque framework in the sixteenth century. The entrance in the west front leads into the mausoleum or pantheon. Detached from the church is a square steeple or tower built between two bastions in the adjacent city wall. The north side is covered by the modernised cloisters, which include, however, the Cuarto de Doña Sancha, a part of the eleventh-century palace. The frescoes are as interesting as those in the mausoleum itself, and represent the foundation of the church. The staircase leading to the council chamber of the Provincial Deputation (the body which in Spain corresponds to our County Council) is a daring but wholly admirable example of Renaissance work. The library contains the beautiful Bible transcribed in the year 960 by the priest Sancho, whose illuminations and vignettes (says a native writer) and their sinister figures with black faces, curious dresses, and gloomy fancies, reveal the artistic tendencies of that age of tumult!

This grand old church should be visited before the cathedral. The one stands for the infant monarchy, with its Byzantine traditions handed down from the Visigothic kings; the other, for the strong ever-growing realm of Leon and Castile, in close touch and sympathy with the great Catholic powers of the west. But, as Street insists, the cathedral—*pulchra*

CATHEDRAL. STAINED-GLASS WINDOW OF THE THIRTEENTH CENTURY

CATHEDRAL. STAINED-GLASS WINDOW OF THE FOURTEENTH CENTURY

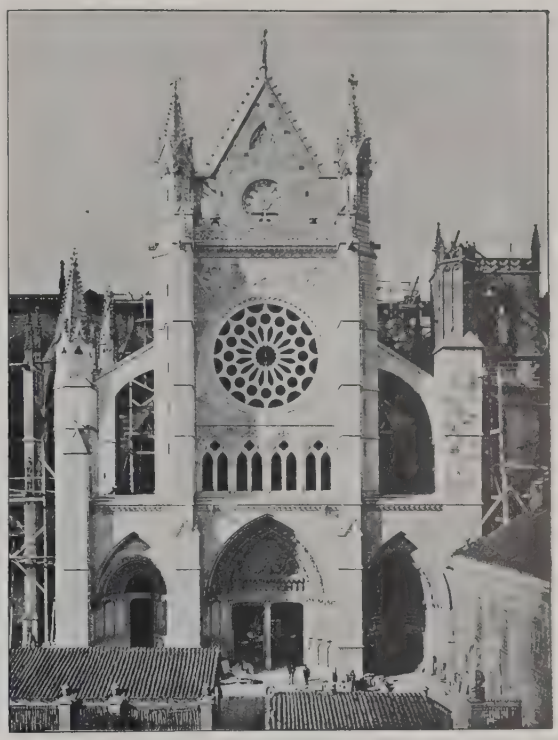
LEON CATHEDRAL—VIEW FROM THE NORTH

Leonina—is an exotic, a French church raised on Spanish soil, and symbolises thus the reunion of the long-isolated kingdom with the rest of Christendom. Built, no doubt, by a French architect on the site of Ordoño's basilica in the reign of St. Ferdinand, it was not completed till the year 1303. Its beauty consists chiefly of its lightness. Its supports are so slender, its thin, almost transparent walls so freely pierced with windows at every stage, its details everywhere so delicate, that it might be fancifully described as frozen music. A mere lantern, Street calls the church; and indeed, despite its deep and strong foundations, the tall fabric seems to quiver in every gale.

The chevet projects beyond the town wall, which forms the eastern boundary of the adjacent cloister. The projection of the transept is but slight, but the space between the choir and chancel unusually wide. The west front is flanked by two heavy steeples, standing at the side of, and not terminating, the aisles. The southern or belfry steeple is higher, more ornate, and in worse taste than its fellow; and the space left between the side walls of both and the clerestory over the main entrance has a bad effect. The front, notwithstanding, is most beautiful. It is pierced by a great wheel-window, above which is an attic with pinnacles and pedestals for statuary. The three magnificently sculptured doorways extend from steeple to steeple. The pointed triple arches enclose superb reliefs exhibiting Romanesque influence. The tympanum of the middle door is adorned with a spirited and elaborate composition representing the Last Judgment. Devils are seen stoking their furnaces, and dipping the damned into seething cauldrons. On the side of the blessed a young man extracts cheering music from a primitive harmonium. A crowned personage, striding with much assurance into Paradise, is met and warned off by a celestial janitor. The naïve and fantastically horrible are curiously blended in this skilful work. The three orders of the arches are crowded with sculpture, and statues are set in all the jambs and against all the clustered shafts. The figures, forty in number, are rather more than life-size, and represent saints and royal persons. The almost unrecognisable figure of Justice over

the north porch reminds us that here cases in appeal were tried in the thirteenth century. Over these entrances, below the wheel-window, is a row of windows within pointed arches corresponding to the triforium within. The outer lights of the triforium and clerestory had at an early period to be built up in great part, to preserve the edifice from collapse, despite the double flying buttresses that sustain it.

The doorways of the south transept have been entirely rebuilt, but the original sculpture has been preserved and reset up. Some old Byzantine capitals may be distinguished among the Gothic work. The reliefs are not inferior to those of the west front, and represent Christ and the Four Evangelists, the Twelve Apostles, and the Death of the Virgin. On the central shaft is a colossal statue of St. Froilan, an early bishop of Leon. Above is a row of windows of four lights, and a very large rose-window.



CATHEDRAL—PORCH OF THE TRANSEPT (RESTORED)

SAN MIGUEL DE ESCALADA

It is the general plan and effect, the *ensemble*, in short, of the cathedral that calls for admiration rather than any special features. The innumerable windows are filled with good stained-glass, the finest being that of fifteenth-century workmanship in the chancel, the north transept, and Santiago chapel. The triple row of windows reaches high up to the vaultings, those of the clerestory being of four lights, those of the

OUR LADY DEL MERCADO

copied from an earlier monument. The recumbent effigy of the king is natural and dignified. The sepulchral arch encloses reliefs painted in brilliant colours on a gilt ground, which appears to be earlier than the rest of the tomb. The ambulatory walls on each side are adorned with two very ancient frescoes of the Ecce Homo and the Entombment, but the vigorous treatment has been spoiled by injudicious retouching and alteration.

Another interesting tomb is Bishop Rodrigo's (1232) in the Nativity chapel. The prelate is shown in a relief, distributing alms; while above is seen his funeral procession, with the mourners tearing their hair in wild despair. The tomb of Bishop Martin (1254–

chapels, of two. The chancel and choir, so pre-eminently interesting in most cathedrals, are of secondary importance here. The reredos of the high altar is in the Churrigueresque style and represents the Assumption. Of more interest are the plateresque reliquaries enshrining the remains of St. Froilan. The choir stalls date from the fifteenth century and are well carved. The best work is seen in the panels behind the stalls, the subjects being the Generation of Christ, the Visitation, the Revolt of Satan, and the Descent into Hell.

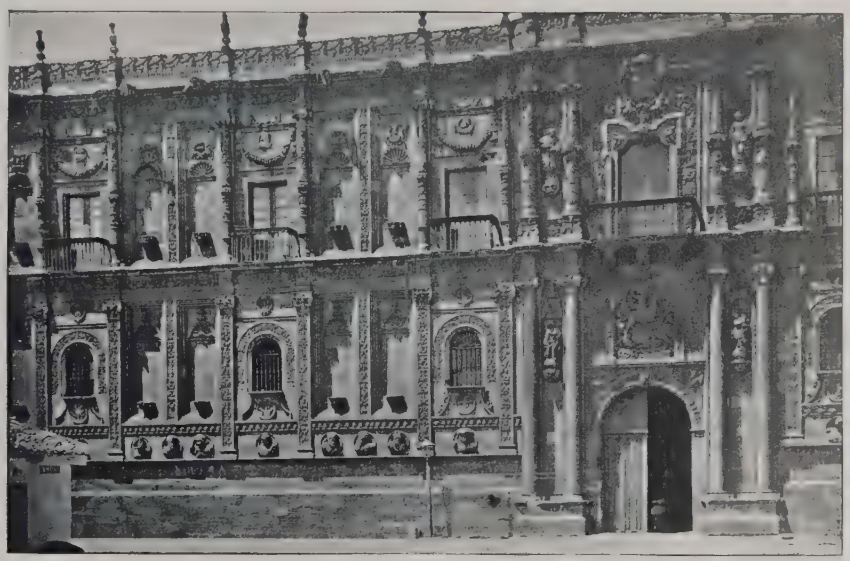
Behind the altar is the noble fifteenth-century tomb of Ordoño II. Many of the figures and inscriptions appear to have been

MOUNTAINEERS OF THE PROVINCE

1287) in the south transept is adorned with the favourite scene from the life of his patron —the division of the cloak.

In a chapel opening off the ambulatory, opposite Ordoño's tomb, is buried the famous Infanta Sancha, who flourished in the eleventh century. The relief on the front of the tomb, showing a youth dragged along by a fiery horse, probably refers to the punishment in this world or the next of the nephew by whom this pious lady was murdered. Another effigy in the same chapel is that of a venerable man, unknown, with flowing beard and ample robes.

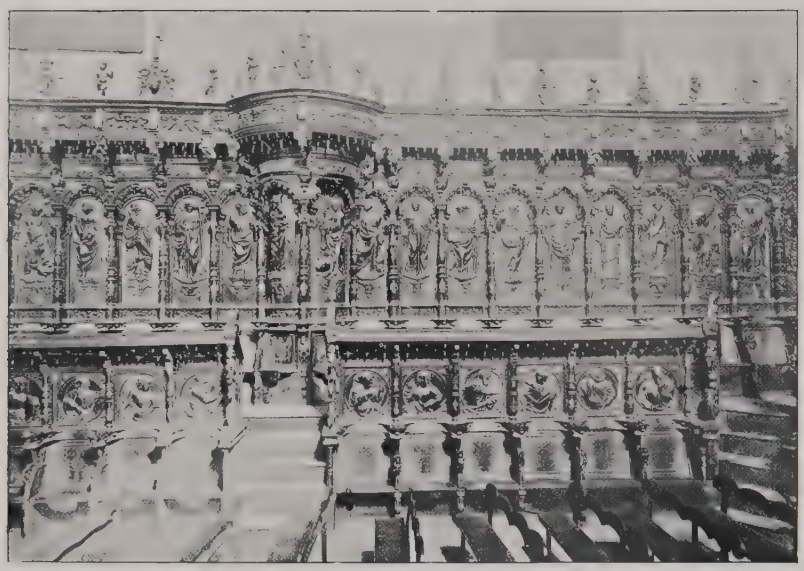
The chapel of Our Lady of the Dice ("Nuestra Señora del Dado") is so named from the image of the Virgin, which is said to have bled upon being struck with the die thrown at



DETAIL OF THE FAÇADE OF SAN MARCOS

it from an angry and disappointed gambler. From this story we may infer that people did not think it improper to play games of hazard in this cathedral, any more than they did in our own old St. Paul's. Architecturally the finest chapel attached to the cathedral is that of Santiago built in Ferdinand and Isabella's time, on the site of a twelfth-century oratory. The style is florid Gothic, with details capricious and graceful in the extreme. The pillars are borne on the shoulders of such worthies as Samson and the Queen of Sheba, Laocoon, &c. A stout monk is seen holding a book on which is the derisive label, "Legere et non intelligere." A magical effect is produced by the reflected colours—blue, gold, purple, and emerald—of the gorgeous windows, with their designs of apostles, confessors, and virgins. They are the most beautiful windows in Spain.

A spacious cloister adjoins the church on the north side. Built in the early fourteenth



STALLS IN SAN MARCOS

century, it has been overladen with Renaissance ornament. The bays are painted with scenes from the lives of Christ and His mother, the crucifixion being omitted. Street, who saw these frescoes when the colours were yet pure and bold, thought them the work of some Florentine artist of the middle fifteenth century. The archives preserved in the cloister contain a fine collection of codices and MSS. throwing light on the history of Spain and of the Catholic Church generally.

Looking on the grass-grown squares and thoroughfares of this forsaken little capital are many old churches and mansions with foundations dating far back into the twilight of history. But all of them bear the impress of the great period of restoration and reconstruction, of the Renaissance. The finest monument dating wholly from that time is the imposing church and convent of San Marcos, planned and in great part built by Juan de Badajoz about the year 1550. The façade extending along the river-bank is divided into two storeys, with windows disposed between niches and columns. The entablature beneath the upper row displays, in true Renaissance style, the heads of the worthies of the pagan world, assorted with such persons as the Cid, Charlemagne, Charles V., and Isabella the Catholic. The choir stalls of the church, the work for the most part of one Doncel (1542), similarly exhibit the busts of scriptural characters, mingled with centaurs, griffins, satyrs, and other creatures of mythology. The work of Juan de Badajoz is seen at its best in the vast sacristy, richly ornamented and gilded. The cloisters, begun in the Armada year, are worthy of examination on their own account, and as enclosing the cell wherein the illustrious Quevedo was imprisoned by order of the favourite, Olivares, from 1639 to 1643.

SANTIAGO DE COMPOSTELA

GALICIA, that alpine land of deep green valleys and rocky shores fretted into deep inlets by the stormy ocean, was among the first portions of Spain wrested by the Asturian kings from the Saracens. Less than thirty years after the traditional defeat and downfall of Don Roderic, the province, in great part at least, had been cleared of the invader. But it was not till the next century that the eyes of Christendom were turned towards this obscure corner of the peninsula. In the year 812 a hermit, we are told, noticed a bright light proceeding from a spot at the foot of the mountain Libredon. He made known this portent to the Bishop of Iria, who was guided to the spot by a bright star, and there found in a cave the remains of the Apostle James (Santiago), and two of his disciples. The shrine erected by the piety of the Asturian kings was destroyed by Al Mansûr in 999, to rise again in infinitely greater splendour on the final expulsion of the infidels from north-west Spain. Santiago became almost the most celebrated place of pilgrimage in Europe. The Milky Way was nicknamed the Camino de Santiago in allusion to the number of pilgrims. During the episcopate of the powerful Diego Gelmirez, the town became an archbishopric, and was for a time the metropolitan See of Leon and Castile. The building of the new cathedral, which had been begun in 1078, progressed rapidly under this great primate, but the consecration did not take place till 1211—eighty-two years after his death. Street says the church is, in plan and design, a very curiously exact repetition of the famous St. Sernin at Toulouse, which served as a model directly or indirectly for so many Spanish churches. Santiago is, however, built of granite, and the original plan has been somewhat obscured by additions and the incorporation of a once distinct church in the angle formed by the north transept and the chevet. The west, north, and east fronts have been overlaid with eighteenth-century work so as to deprive them of all their interest, but the façade of the south transept still reveals the beautiful work of the early twelfth century. The entrance, known as the Puerta de las Platerias, is adorned with beautifully executed Romanesque statuary, some of which is older

SANTIAGO DE COMPOSTELA

SANTIAGO DE COMPOSTELA

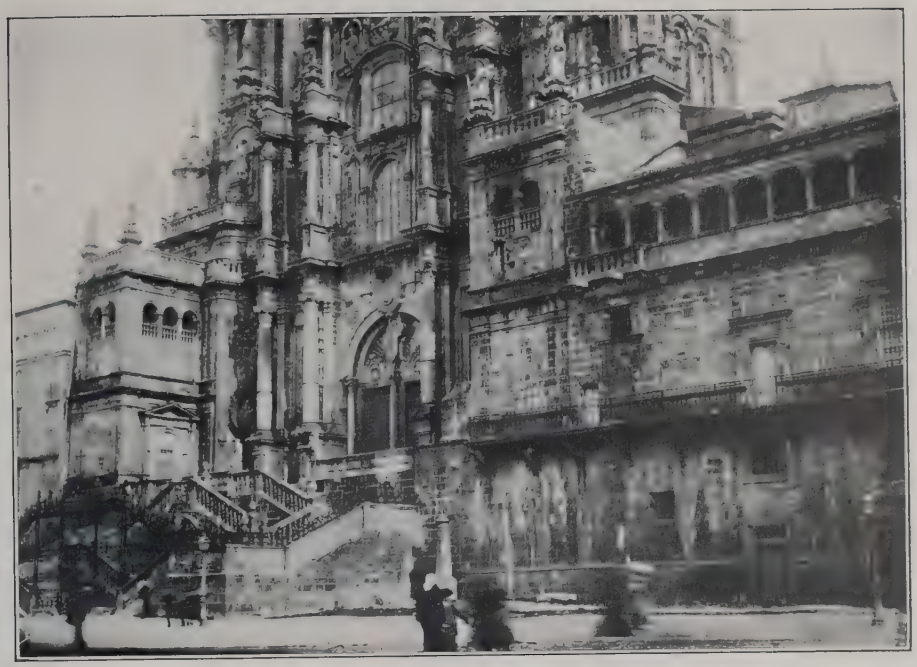
THE CATHEDRAL

FAÇADE OF THE CATHEDRAL, CALLED "AZABACHERIA".

PORCH OF THE "PLATERIAS"

than the façade itself. Above are windows with very curious cinque-foiled cusping, imitated (to quote Street once more) from churches of the Auvergnat type. The crowning glory of this great sanctuary is displayed on passing through the Obradoiro, or west portal, when there rises before us that wonderful Portico de la Gloria, universally acclaimed as one of the greatest glories of Christian art. It was completed by the architect, Master Mateo, in 1188, after twenty years' labour. The time may well seem almost too short for so wonderful a work. The central doorway is divided by a shaft, on and against which is the seated figure of the Apostle, holding a scroll and staff. Above, the tympanum of the arch is occupied by the seated figure of Christ, attended by angels and apostles. The archivolt is filled with high reliefs of twenty-four elders of the Apocalypse. The jambs of this and each of the side-portals support statues of the apostles and prophets. The side doors are adorned with reliefs of Hell and Purgatory, and the whole grand composition is designed to illustrate the Last Judgment. The capitals of the shafts are carved with Biblical subjects, and their bases with heads, human and animal. The lower portion of the central shaft is beautifully chiselled with a representation of the Tree of Jesse, the

SANTIAGO DE COMPOSTELA



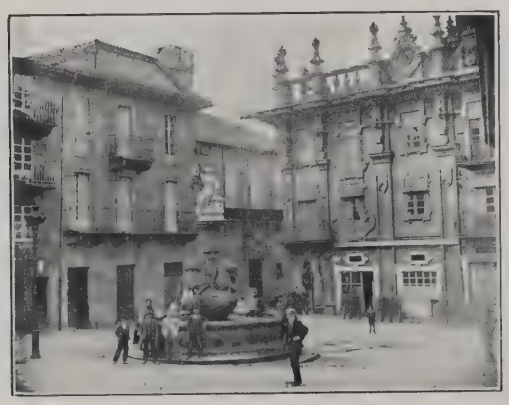
WEST FRONT OF THE CATHEDRAL

SOUTH FRONT OF THE CATHEDRAL

ancestors of Christ being charmingly represented among the branches. A kneeling figure at the back of this shaft is said to be that of the architect himself.

PORTICO OF THE CATHEDRAL

Through this portal, never perhaps closed by doors, we enter this noble and impressive sanctuary of the Christian faith. There is no clerestory, but a fine triforium runs all round the church. Through this the light penetrates with difficulty, a circumstance which makes the interior appear vaster than it is. It would appear still larger if the intervals



PLAZA DE LAS PLATERIAS

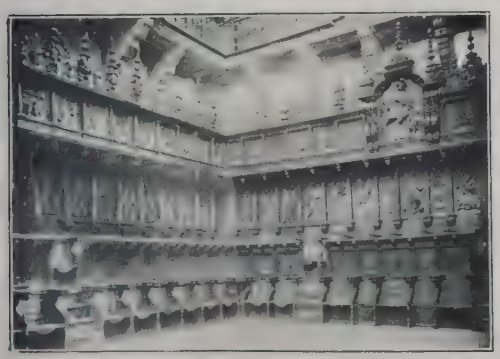
THE SEMINARY

between the piers of the nave were wider. The transepts are almost as long as the nave and afford the finest view of the church. The high altar stands above the grave of the Apostle, contained in a silver shrine in the crypt. The reredos, altar, and most of the furniture of the chancel are gorgeous, but in the bad style of the seventeenth and eighteenth centuries,

and the chapels in the chevet behind were all restored and altered at the same periods. Some sixteenth-century tombs have been preserved notwithstanding. This part of the church may be reached through the Puerta Santa, opened by the archbishop only in the years of jubilee. The Capilla de la Corticila, as the once-detached chapel before mentioned is called, is an interesting Romanesque structure with a good west porch, connected with the north transept by a modern corridor and doorway. The chapels are not specially interesting, with the exception of the Capilla de las Reliquias, where may be seen the tombs of Ferdinand II., Alfonso IX., Alfonso VII., of Berenguela, Queen of Galicia, and of Juana de Castro, wife of Peter the Cruel. There are some magnificent examples of the goldsmith's craft in the treasury, but in good pictures the cathedral is singularly lacking; in fact, impressive as is its general effect, the church is disappointing. At a shrine so ancient and so renowned, we certainly expect to find more monuments of antiquity, more offerings of genius to religion, more trophies and mementos of the knightly days of old.

HIGH ALTAR (CHURCH OF SAN MARTIN)

Under the Obradoiro at the west end is the Iglesia baja, a twelfth-century chapel, with a nave, transept, and apse. On the south side of the cathedral are the beautiful plateresque cloisters begun by order of Bishop Fonseca in 1533.

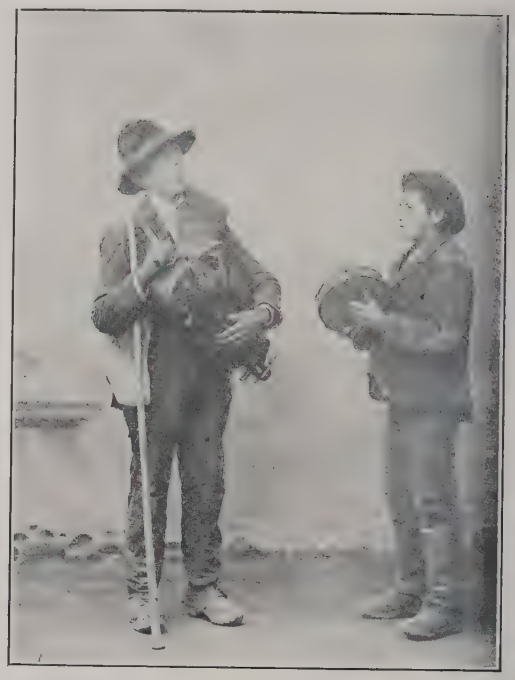


CHOIR IN THE CHURCH OF SAN MARTIN

Apart from this world-famed cathedral, the town of Santiago makes no serious demands on a traveller's attention. The Hospital Real was built by Enrique de Egas in 1501 by order of the Catholic Sovereigns for the accommodation of pilgrims. It is no unworthy example of the art of that period, with a majestic portico and spacious courts. The retablo is de-

scribed by the Spaniards as "muy precioso." The building is now occupied by the faculty of medicine of the local university, which has also taken possession of the noble Colegio de Fonseca, founded by the bishop of that name in 1544. With a glance at these latter buildings, the visitor to Santiago may more profitably devote the rest of his stay to exploring the picturesque environs of the city.

STATUE OF FIGUEROA, SANTIAGO DE COMPOSTELA



BLIND STROLLING PLAYER AND HIS SERVANT

GALICIAN CARTS

LUGO AND LA CORUÑA

THE principal Roman settlement in Galicia was named Lucus Augusti, and stood on the site of the sacred wood of the Iberians. The Latin name came in course of time to be corrupted into Lugo. The town has substantial evidences of its origin in the grand old walls which surround it, built by Roman hands. These are 11 to 14 metres in height, and the breadth being 6 metres affords room on the summit for a fine rampart walk or *paseo*, whence delightful views may be obtained. The wall is flanked by eighty-five cylindrical towers 12 metres in diameter. This splendid monument of ancient days is believed to date from the first century of the Roman empire, though others put the foundation no farther back than the third century of our era.

Lugo is a prosperous town, and has always been of considerable importance. It is one of the most ancient episcopal sees in Spain, and was at first suffragan to Braga. When the country was recovered from the Saracens in 775, Alfonso I. gave the people for bishop, Odoario, a priest who had endured a long captivity in Africa. The existing cathedral was begun in the year 1129, the architect having been Master Raymond of Monforte de Lemos, who (says Street) bound himself to assist all the days of his life at the building, in consideration of the annual salary of 200 sueldos of the money then current, or, if the value changed, in lieu thereof, six silver marks, thirty-six yards of linen, seventeen cords of wood, and such shoes and hose as he had need of, with each month, to boot, two sueldos for meat, a measure of salt, and a pound of candles.

The chapter had no reason to regret this bargain as far as we can judge. Altered and pulled about in the eighteenth century, the church must have been a fine specimen of the Romanesque in its early days. Nowadays the exterior scarcely deserves notice, except for its north entrance, which dates from the twelfth century and is adorned with good reliefs, in the style of that period, of Christ and the Last Supper. The ironwork on the door is probably as old, but the porch outside cannot be earlier than the fifteenth century. In the interior much more of the original fabric is visible, and we are reminded by several architectural features of the Cathedral of Santiago. For half its length the nave has no opening into the aisles. There were arches, but these were blocked up at an early date. Three of the five bays so walled in are allotted to the choir, which is furnished with stalls carved by Francisco Moure, a native architect of considerable repute in the seventeenth century. There is a noble triforium gallery as at Compostela. The pretty Romanesque windows, with curious capitals, that once lit the aisles, are closed up.

CAMBADOS CORNER IN THE PALACE OF FEFINANES, GALICIA

A HOUSE IN A HAMLET, GALICIA

CAMBADOS. A DOORWAY IN THE PALACE OF FEFINANES, GALICIA

A GRANARY, GALICIA

A FOUNTAIN AND A "LAVADERO," GALICIA

WASHING LINEN IN THE SECA, GALICIA

A GALICIAN

The windows in the chevet are of two lights, with quatrefoil traceries. This part of the church is surrounded by chapels, one of which—a huge circular building at the east end—was added in the eighteenth century. The high altar was erected in 1764. Upon it the Host is perpetually exposed to the adoration of the faithful, and two priests for ever watch kneeling in the sanctuary. Inside a little door leading from the south transept into the cloister is an inscription on a tablet, testifying the gratitude of Bishop Odoario to the Virgin for the restoration of the church of Lugo. This comes, of course, from the earlier cathedral, and is one of the most ancient inscriptions of Christian Spain.

Some of the lesser churches of Lugo are worth examination. The secularised or disused church of St. Francis struck Street as presenting several points of resemblance to the Frari at Venice. In one of the apses is the magnificent recumbent statue of a knight, Don Pedro, Count of Lemos, Trastamara, Ponferrada, &c., constable of Castile and grandson of Alfonso XI., who died in 1400. His titles had all been borne by an attainted partisan of Peter the Cruel. The chapel of the sister-order of St. Dominic is built on a similar plan. "It has a modernised nave of five bays, a central dome, which looks as though it might be old, a principal apse of seven sides, a transept covered with waggon-vaults, and small apses to the east of them." The church was built in the middle of the fourteenth century. It likewise contains a good knight's tomb. The adjoining monastery is said to have been founded in 1280.

The towns of Galicia cannot compare in interest with those of Castile and Andalusia. In exchange, however, the country is beautiful, and the people—at least, after reading the works of Doña Emilia Pardo de Bazán—worthy of study. La Coruña, which sailors are supposed to call the Groyne and more often allude to as Corunna, though an ancient and a thriving port, has not many tangible memorials of its storied past. In the Jardin de San Carlos a simple monument marks the grave of Sir John Moore, and a tablet commemorated the 172 officers and men of the British warship *Serpent*, which went down off this coast eighteen years ago. The splendid harbour will be best

ORTIGUEIRA (CORUÑA). PREHISTORIC TOMBS ON THE MOUNTAIN OF PUENTES DE GARCIA RODRIGUEZ

A HORSE FAIR

A PIG FAIR

IN THE MEADOWS

A PIG FAIR

GALICIAN SCENES

HARVEST

A WOODCUTTER'S HUT

TILLING THE GROUND

A COTTAGE IN PERILLO

GALICIAN SCENES

A VILLAGE NEAR SANTIAGO

THE ROAD IN PERILLO

SOWING WHEAT ON AN UNCULTIVATED MOUNTAIN

GOING HOME

GALICIAN SCENES

GALICIAN TYPES

remembered as the starting-point of the Armada and of Drake's victory in 1598. In the old town are two churches which Street thought worthy of description, though they are ignored by most travellers. The style of both is suggestive of the influence of the architect of Lugo Cathedral. The plan of Santa Maria del Campo (built in 1256) is rectangular, with the nave ending in an apse covered with a semi-dome vault. The round-arched western doorway is approached across a portico, running across the west front, and at each corner of the façade is a low square tower, in one case surmounted by a quaint spire. These porticos rather remind one of the Segovian churches. At the church of Santiago, the aisles, as well as the nave, terminate in apses. The roof is of wood. "The west front has a very fine doorway set in a projecting portion of the wall, finished with a corbel table and cornice at the top. This has a figure of Santiago in the tympanum, and statues in the jambs."

VIEW OF THE STATION AND TOWN, LUGO

CORUÑA. GENERAL VIEW

CASTLE OF SAN ANTON, CORUÑA

CASTLE OF SANTA CRUZ, CORUÑA

ON THE ROAD FROM CORUÑA TO CORCUBION

CASTLE OF PARBRE

OUTSKIRTS OF CORUÑA

CHURCH OF SANTA MARIA, CORUÑA

CHURCH OF SANTIAGO, CORUÑA

GENERAL GOVERNMENT OFFICE ON THE RIGHT, PRISON ON THE LEFT. CORUÑA

CALLE DE LA MARINA, CORUÑA

LANDING-PLACE FOR THE FISH-MARKET, CORUÑA

A VIEW OF THE TOWN OF CORUÑA

A STREET, CORUÑA

ORENSE

ORENSE, the capital of one of the four provinces into which Galicia is divided, stands upon the upper reaches of the Minho, which is here spanned by a picturesque bridge of three arches. Orense claims to be the Auria of the Romans, and even to have been founded by the hero Amphilochus. In later times it is said to have been the scene of the miraculous conversion of the Suevian king, Carrarick, from Arianism to Catholicism. This honour, however, is disputed by Oporto, where the Cedofeita church is alleged to commemorate the event. Orense had bishops under the Suevian yoke, possibly under the Visigoths also; but see and town were alike swept away by the Saracen invaders. Auria, says a chronicler, was razed to the ground. The town was rebuilt by Alfonso the Chaste, who set an itinerant bishop named Sebastian over it as pastor. The history of Orense during the Middle Ages now becomes a dismal record of bitter feuds between clergy and townsfolk, between the bishop and the civil authorities. The town was besieged and taken by the English troops of the Duke of Lancaster, who, Froissart tells us, camped in these beautiful plains under the olive trees. At the present day all is quiet in the little Galician town, which prospers in a humdrum sort of way, neither gaining nor losing ground.

The date of the building of the existing cathedral is a matter of much uncertainty. Its beginning may be most safely ascribed to Bishop Diego (1100-1132), though, like all other mediæval churches, it was not completed till centuries after. The west front, though drastically restored in the seventeenth century, still exhibits some interesting fragments of antiquity, notably the curious statue of David playing the harp. The fine rose-window almost fills the space between the two great flanking buttresses. The north and south porches want both lintel and tympanum, a peculiarity which suggests the influence of a French architect. The exterior of the cathedral presents certain other special features of minor interest, which unfortunately can only be studied with difficulty, owing to the extreme narrowness of the adjoining street.

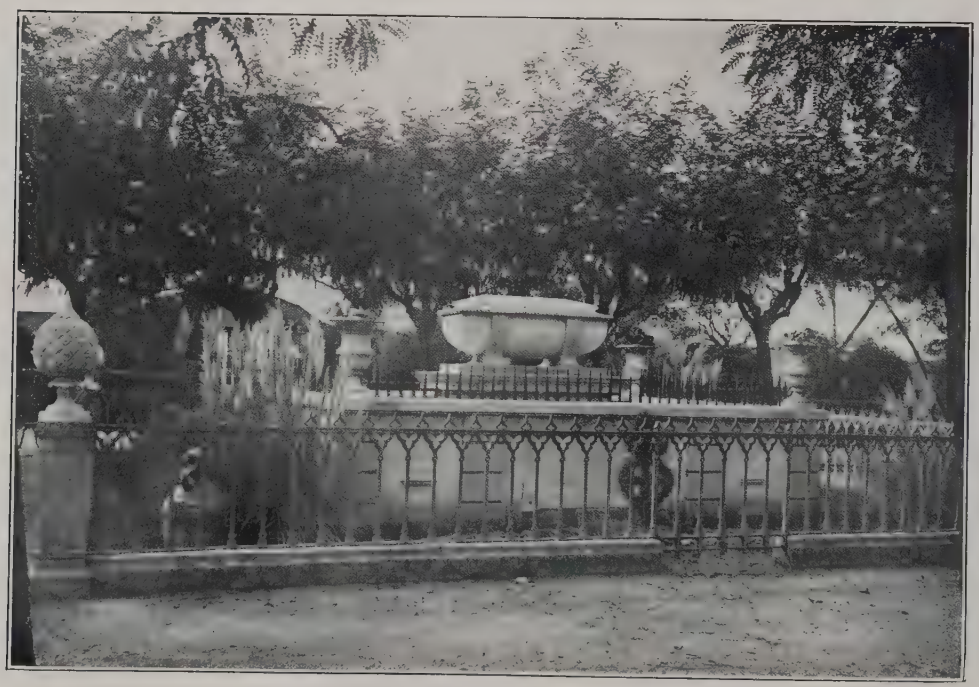
A GALICIAN

The interior exhibits the transition in style from Romanesque to Gothic. The nave is bordered on each side by an aisle and is of seven bays, with pointed vaults. The transept arms are short. There

PUBLIC LAUNDRY OF SAN CARLOS, CORUÑA

PANORAMA OF VILABOA, CORUÑA

GARDEN OF SAN CARLOS (TOMB OF SIR JOHN MOORE), CORUÑA

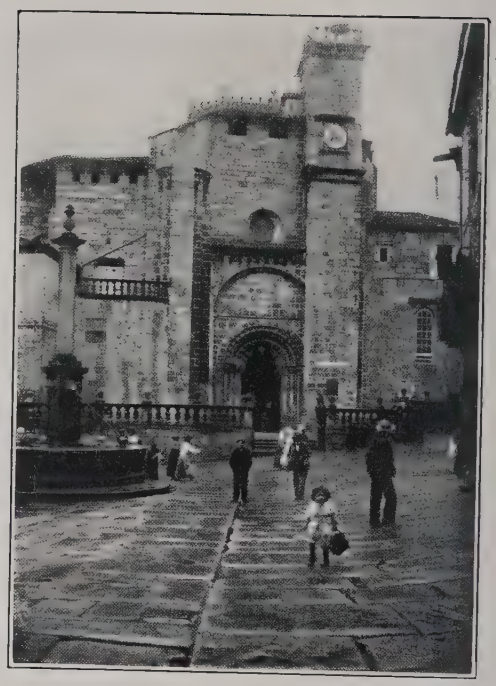


TOMB OF SIR JOHN MOORE, CORUÑA

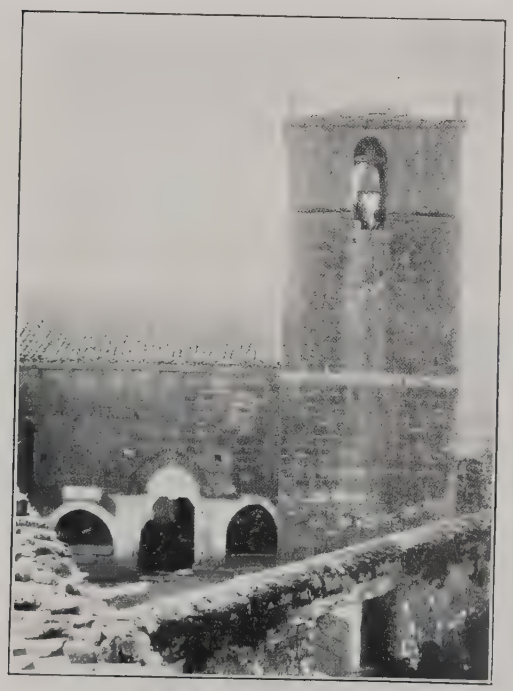
ORENSE CATHEDRAL, PUERTA DEL SUR

FAÇADE OF THE CONVENT OF CELONOVA, ORENSE

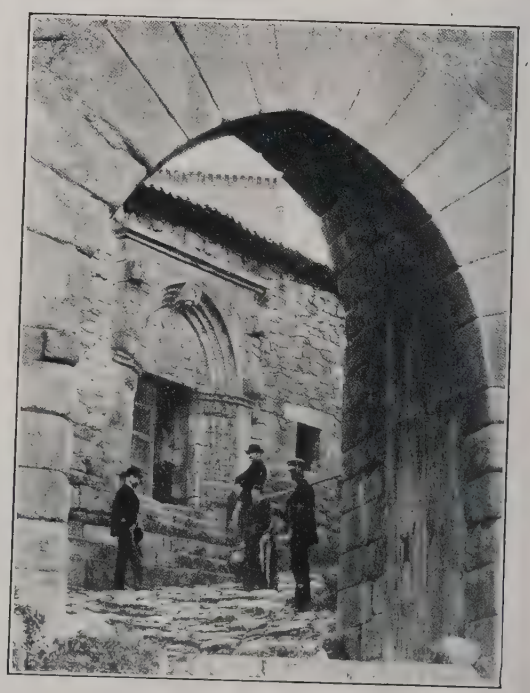
STATUE OF CONCEPCION ARENAL, ORENSE



CATHEDRAL, PUERTA DEL SOL, ORENSE



CHURCH OF MONTERREY, VERIN, ORENSE



PORTAL OF THE HOSPITAL OF MONTERREY, VERIN, ORENSE

is a single middle-pointed window in each bay, through which the church is flooded with light.

A GALICIAN

The church, as is often the case in Galicia, is entered through a vestibule or narthex, here called the Paraiso, and a servile and extremely bad copy of the porch of Santiago. The choir is in its usual position, and appears to date from the late sixteenth century. The presbytery is railed off by a rich *reja*, surmounted by an equestrian statue of St. Martin, a saint highly venerated in Galicia. The reredos is late Gothic, and was designed with a skill which fortunately the restorers have imitated. On one side of the chancel is the modern tomb of Bishop Quevedo y Quintana, on the other is an interesting sarcophagus of the fourteenth century, containing the ashes of some unknown person. The cathedral is not wanting in interesting ancient tombs, mostly of its pastors.

The apsidal chapels are a sixteenth-century addition. In one of them is preserved the image of Christ fabled to have been carved by the fearful Nicodemus. Unfortunately Churriguera or one of his disciples seems to have been at work here, with results that may be imagined. One of the lateral chapels is the mausoleum of the distinguished family of Noboa Villamarin. A fine thirteenth-century doorway leads into the cloister, constructed in 1380 or thereabouts.

Orense contains two other churches worthy of the attention of the archæologist. La Trinidad appears to have been founded at the end of the twelfth century as a hospice for the pilgrims who thronged the high-roads of Galicia. The round towers flanking the west front present a striking similarity with the round towers of Ireland, and may possibly be very early structures adapted to their present purpose by the ecclesiastical architects of a later age. The processional cross of St. Euphemia, preserved in this church, is a curious example of local goldsmith's art.

The church of San Francisco appears to date from the beginning of the fourteenth century. We enter the building by an arched doorway of three orders. On one of the shafts in the jambs is the figure of a man playing the national instrument, the "gaita." The nave is roofed with wood. The nave and aisles terminate in apsidal chapels, which are full of ancient tombs. In the chancel is seen the sarcophagus of Peró Diáz de Cadórniga attended by the statues of two friars, representing the orders of Friars Minor and Friars Preachers respectively. Attached to the church is a noble cloister from which a beautiful view is to be obtained of the town spread out below.

In the vicinity of Orense stands the monastery of Celanova, founded by St. Rosendo upon the approach of that dread thousandth year, when it was very generally believed the world would be brought to the Final Judgment. The church was entirely rebuilt in the twelfth century, and again in the year 1681. It has no particular merit: the west front is of the

BAS-RELIEF IN THE CHURCH OF MONTERREY, VERIN, ORENSE

ROCKS OF SAN JUAN DE LA COVA ULLA, ORENSE

PRINCIPAL BRIDGE OVER THE MIÑO, ORENSE

VIEW OF MONTERREY, VERIN, ORENSE

BANKS OF LA BARCA, PONTEVEDRA

PILGRIMAGE IN THE "VIRGEN DEL CARNINO," PONTEVEDRA

A VILLAGE PROCESSION IN NEGREIRA

A VILLAGE PROCESSION IN NEGREIRA

PALACIO DE LA DIPUTACION PROVINCIAL IN THE PASÉO DE LA ALAMEDA, PONTEVEDRA

PLAZA DE MUGARTEGUI, OR DE LA PAREIRA (OLD HOUSE BELONGING TO THE FAMILY OF MUGARTEGUI), PONTEVEDRA

TOWN HALL, PONTEVEDRA

MINERAL WATER ESTABLISHMENT ON THE BANKS OF THE

ARNENTERA, PONTEVEDRA

SAN REAL, NEAR CAMBADOS

THE LAUZADA, PONTEVEDRA

THE "MOSTEIRO" CHURCH OF THE FIFTEENTH CENTURY

Doric order, and the interior in the cold, heavy and ornate style of the seventeenth century. The monastery buildings appear to date from the latter part of the sixteenth century. The two cloisters are in the Renaissance style. The most interesting part of the whole foundation is the curious chapel of San Miguel, to which may be assigned an age of eight hundred years. The junction of the "arms" and upright is a square, lit with *ajimeces*, and the head of the upright is hollowed out into a circular chapel with window behind it. The interior reflects the style of the thirteenth and sixteenth centuries, the epochs, no doubt, of successive restorations; but no one must be misled by the inscription over the single entrance into supposing that the Froila referred to was one of the kings so named of Asturias or Leon.

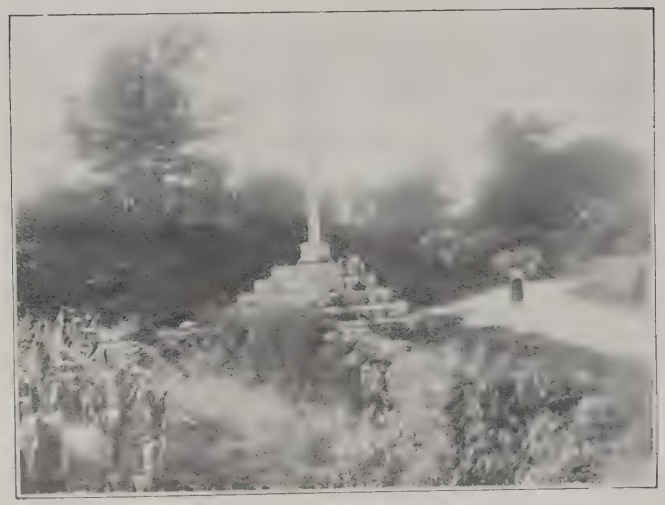
A more notable monument is the monastery of San Esteban de Ribas de Sil, on the road from Orense to Monforte. It is believed to have been founded by Withimir, the Suevic bishop of Auria. Its appearance is most picturesque. It has been described as one of the vastest, most massive, and regular monastic buildings in Spain. The central court or cloister is of the Doric order and treated in Renaissance style; incorporated with this sixteenth-century work are fragments, such as capitals and pedestals, at least as old as the ninth century. The lower part of the lesser cloister may be attributed to the eleventh century. The church is, in the main, Romanesque, with three apses, but much of the ornament dates from the great period of artistic revival and restoration. The exterior of the apses is grand and noble in the extreme, the effect being heightened by the beautiful surroundings of the convent and the glorious prospect of hill and dale obtainable at this point.

VIEW OF THE TOWN AND VIADUCT OF CHANCA, LUGO

COMBARRO

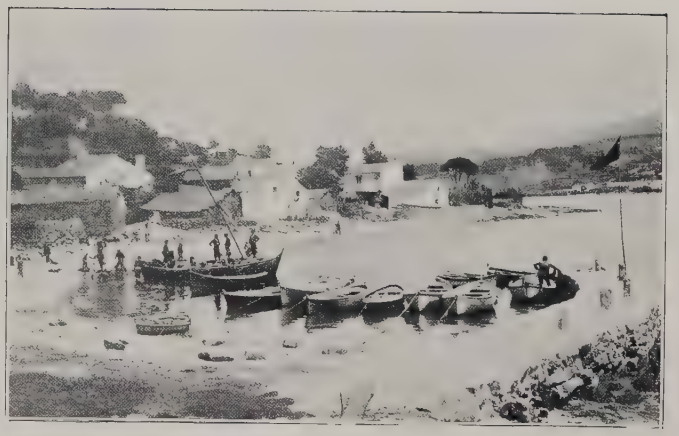
RUINS OF CASTLES ON THE SHORES OF "VIA DE AROSA," NEAR PADRON, PONTEVEDRA

OAK-TREE OF SANTA MARGARITA, PONTEVEDRA



ENVIRONS OF PONTEVEDRA

ISLAND OF CORTEGADA (SITE OF FUTURE ROYAL RESIDENCE)



ISLAND OF CORTEGADA (SITE OF FUTURE ROYAL RESIDENCE)

WATERFALL IN THE RIVER LEREZ, PONTEVEDRA

NEAR PONTEVEDRA

MARIN, PONTEVEDRA

AN OLD STREET IN PONTEVEDRA

LAKES OF THE ULLO, PONTEVEDRA. PLACE WHERE THE BATTLE OF THE BRIDGE OF SAMPAYO WAS DECIDED

CASTLE OF MOS, SUMMER RESIDENCE OF THE MARQUES DE LA VEGA DE ARUNJO, PONTEVEDRA

RUINS OF SANTA MARIA, CAMBADOS, PONTEVEDRA

CARBOEIRO, PONTEVEDRA

PONTEVEDRA

PONTEVEDRA is one of the most beautifully situated towns in the peninsula. When Marshal Ney marched down upon it, with the intention of razing it to the ground, on catching sight of it he exclaimed, "So much beauty disarms me!" A popular rhyme has not been disproved to this day—

"Pontevedra e boa vila
Ninguen a ve que n'o diga."

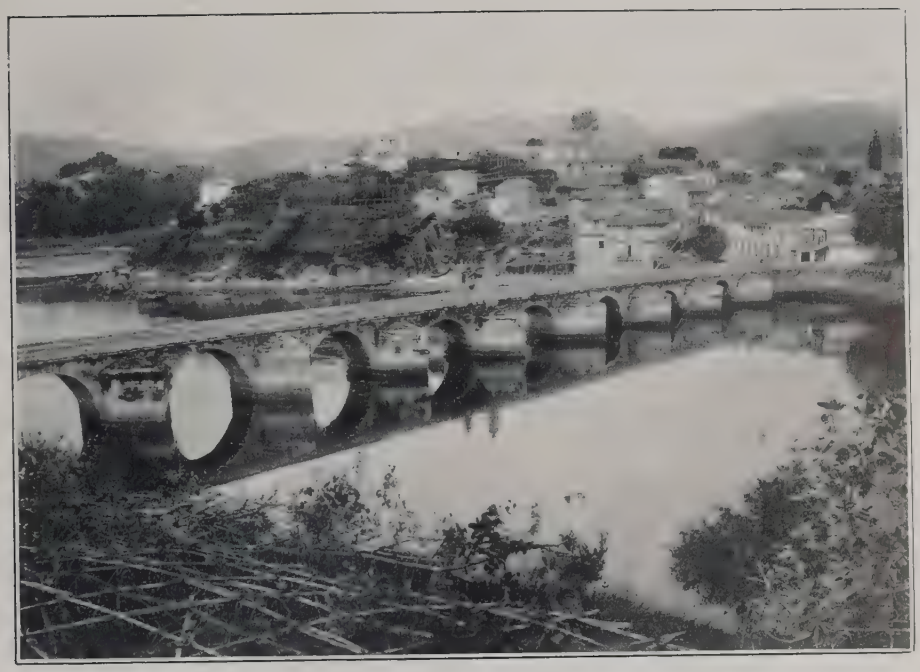
(Pontevedra is a beautiful town;
No one has seen it that does not say so.)

This fine seaport was founded, according to tradition, by Teucer, the son of Telamon; more probably by the Romans. The place first appears in history in the year 866, when its hardy seamen are said to have destroyed a Saracen flotilla. It was frequently besieged and assaulted during the wars between Leon and Portugal, and capitulated to the lieutenants of the Duke of Lancaster in the manner related by Froissart. The citizens proudly claim that their townsman, Payo Guomez de Charino, broke the boom the Moors had stretched across the Guadalquivir, at the taking of Seville. They also boast a very long list of illustrious natives, most of whose names, it must be admitted, have not been heard outside the limits of the province. An exception is the sculptor, Gregorio Hernández, specimens of whose skill are to be seen in the museum at Valladolid.

CASA DE LOS CHURRUCHAOS, PONTEVEDRA

High over the harbour of Pontevedra looms the church of Santa Maria, surmounted by a crucifix. The west front is approached by a long flight of steps, and flanked by a belfry tower. The single doorway is pierced through another tower, the front of which is very ornate and set with statuary. All this work dates apparently

A REGATTA, PONTEVEDRA



BRIDGE OF SAMPAYA. PLACE WHERE THE TROOPS OF NAPOLEON I. WERE DEFEATED

ENVIRONS OF PONTEVEDRA

ARMENTERA, PONTEVEDRA

CEMETERY OF THOSE KILLED IN THE BATTLE OF THE BRIDGE OF SAMPAYO, PONTEVEDRA

CHURCH OF THE PEREGRINA, PONTEVEDRA

CONVENT OF POYO, NEAR PONTEVEDRA
AT PRESENT OCCUPIED BY AN ORDER OF MONKS
CALLED "MERCE TERIOS"

from the days of Charles V. The interior recalls an earlier epoch, though it owes its decoration to the artists of the late Renaissance. The retablo by Gregorio Hernández is in very bad condition, and may before long be taken down, if this has not been done already.

The convent of San Francisco is almost in ruins. It contains the tombs of the powerful family of Sotomayor, whose imposing castle is among the finest sights of the town. In even worse plight than the Franciscan convent is the old Dominican house, though its ruins make a scene delightful to the artist's eye. A very different structure is the curious and tasteless church of the Peregrina, belonging to the Jesuits, those Goths and Huns of ecclesiastical architecture. Yet this is probably the building of which the good people of Pontevedra are proudest.

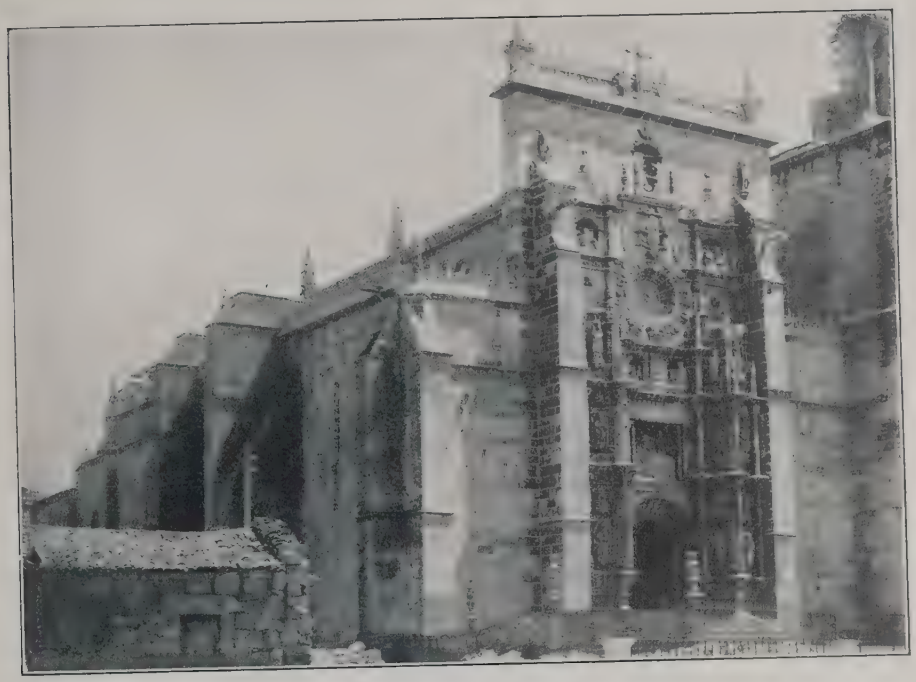
ANCIENT JESUIT CONVENT, CHURCH OF SAN BARTOLOMÉ, PONTEVEDRA

SEPULCHRE OF PAYO GOMEZ CHARINO, CHURCH OF SAN FRANCISCO, PONTEVEDRA

CARBOEIRO DE FRANCIA, PONTEVEDRA

PARISH CHURCH OF LEREZ, NEAR PONTEVEDRA

CONVENT OF SANTA CLARA, PONTEVEDRA



PARISH CHURCH OF SANTA MARIA LA MAYOR, PONTEVEDRA

EXTERIOR OF THE CHURCH OF SANTA MARIA, PONTEVEDRA

RUINS OF SANTO DOMINGO, PONTEVEDRA

RUINS OF SANTO DOMINGO, PONTEVEDRA

SAN FRANCISCO, PONTEVEDRA

PLAZA HERRERIA AND CALLE DE PROGRESO, PONTEVEDRA

NEW BRIDGE OVER "LA BARCA," PONTEVEDRA

BRIDGE FROM THE HIGH-ROAD TO THE GROVE, AND RAILWAY BRIDGE FROM PONTEVEDRA TO SANTIAGO

WASHING LINEN, PONTEVEDRA

VEGETABLE MARKET, PONTEVEDRA

TUY

TUY, on the Miño, opposite the Portuguese town of Valença, also lays claim to a heroic origin. Diomedes, the son of Tydeus, we are told, was its founder and patriarch. The old chroniclers of Galicia, before those of all other lands, were anxious to trace their descent from the heroes of the Iliad and Odyssey. The town was the scene of a great victory won by Reccared over the revolted Suevi, in commemoration of which coins and medals were struck. Tuy was from time to time the residence of the Visigothic kings.

The see of Tuy was established at a very remote period, and the cathedral occupies a very ancient site. Crowning a hill, it frowns across at Valença, more like a fortress than a sacred edifice. Its commencement may be ascribed to the first half of the twelfth century. The original façade was stripped away in the sixteenth century, leaving exposed the bare wall. The effect is rude, massive, and not wanting in majesty. As usual in Galicia, the west door is recessed in a deep portico which opens with an enormous pointed arch on a flight of steps. The interior of this porch is elaborately adorned with statuary. Among the personages represented are St. Ferdinand and his mother, Berenguela. The tympanum above the door is occupied by a relief of the Adoration of the Magi. The portico is battlemented, and the front is flanked by a fine square belfry. Adjacent to this is a plain but highly interesting Romanesque doorway, with corbels in the shape of oxen and horses' heads, and enclosed is seen the

PORTICO OF TUY CATHEDRAL

VIEW OF TUY

VIEW OF TUY

BANKS OF THE MIÑO, TUY

figure of a bishop, presumably St. Martin.

The church is of cruciform shape, with very short arms, and a square east end. The nave and aisles are lit by three grand rose-windows. The altar is a miserable achievement of the sixteenth century. The Torquemada chapel is of the same period, but is in much better taste, and the Capilla del Sacramento is in the best style of the Renaissance.

The most important feature of this cathedral is its cloister, dating, we are perhaps justified in saying, from the fourteenth century. It recalls the portico of the Cedofeita at Oporto. (It must be remembered that, historically and artistically, the connection between Portugal and Galicia has always been intimate.) "Ample, well proportioned, with neither restorations nor new features, it presents the robustness and security of the Romanesque, united with the severe grace of the Gothic." Among the antique inscriptions and tombs which the pious builders carefully transferred to this cloister is an epitaph of the eleventh century, commemorating the virtues of a "just man" named Munius, probably a bishop of the see.

The earthquake which destroyed Lisbon did dreadful damage in Tuy, and to-day, except the cathedral, the town contains few buildings of any antiquity or note. The town appears quite at the mercy of the well-fortified Valença opposite, and Lord Carnarvon tells us that the Portuguese officers did not fail to point this out, extolling their own forbearance and magnanimity; "as if," adds his lordship (I quote from memory), "the fall of Tuy would involve that of Spain, and its destruction would entail no reprisals!"

EXTERIOR OF THE CHURCH OF SANTO DOMINGO, TUY

A RELIGIOUS PROCESSION ON GOOD FRIDAY, TUY

THE CLOISTERS, TUY CATHEDRAL

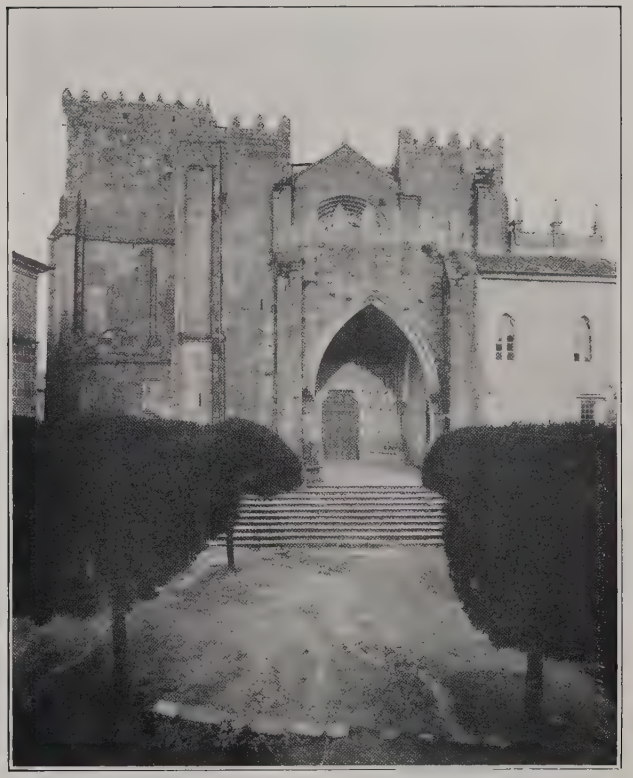
PLAZA DE AMBROJE, FERROL

ARSENAL ON THE DOCKS, FERROL

CONVENT OF THE CARMEN, PADRON

ENTRANCE TO THE ARSENAL, FERROL

THE BELFRY, TUY CATHEDRAL



WEST FRONT OF TUY CATHEDRAL

MONFORTE DE LEMOS

MONFORTE DE LEMOS is a picturesque little town, climbing a steep hill. It is an ancient place with a stirring past, and against its walls the storm of border warfare has beat often and fiercely. It is worth visiting for its abbey church of San Vicente del Pino, which may be described as transitional Gothic. It contains the remains of an abbot, put to death (thus the legend) by a count of Lemos, who placed a mitre of red-hot iron upon his head. In the sacristy may be seen a very fine wooden retablo of the fifteenth century, representing St. Anne holding the Virgin on her knee, and attended by Solomon, David, Samuel, and Jeremiah. The composition is an interesting chapter in Galician art.

PLAZA DE ARMAS, FERROL

The fine Jesuit college is said to have been designed by the famous Herrera. The exterior gives little promise of the beauty of the church within. The style is Græco-Roman of the best kind, and the altar is enriched by an elaborate and most carefully

VIEW OF THE CASTLE, PONFERRADA

VIEW OF THE CITY OF MONFORTE

MOUTH OF THE ORTIGUIERA AND SIERRA DE LA CAPELADE

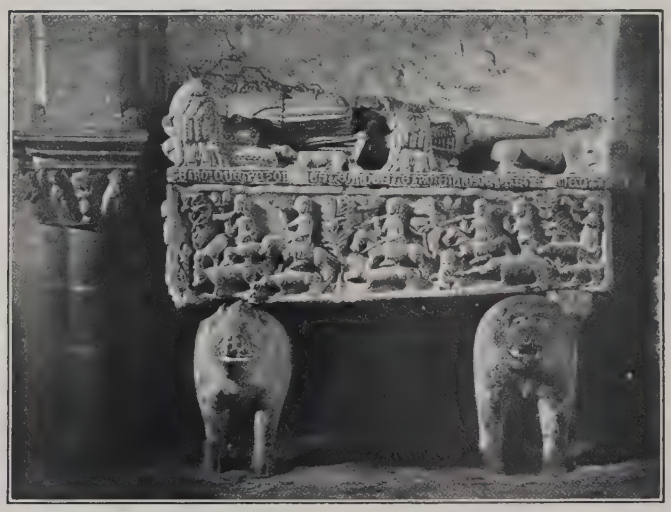
VIEW OF LA CABANA, FERROL

GENERAL VIEW OF VIGO

A VIEW OF THE HARBOUR, VIGO

VIGO

GENERAL VIEW OF VIGO



SEPULCHRE OF ANDRADE, CHURCH OF SAN FRANCISCO, BETANZOS

executed retablo, the subject of which is the history of the Virgin. The figures are expressive, the drawing accurate, and the detail worthy of all praise. The lower part of the composition is, with a very proper sense of proportion, much more scrupulously executed than the less easily visible parts. The retablo is certainly one of the finest works of its kind in this part of Spain.

The remaining towns of Galicia may be dismissed in a few words. MONDOÑEDO has an old cathedral, in part late Romanesque, in part Gothic, founded between the years 1219 and 1248 by the Bishop Martin—so, at least, Spanish authorities appear now to agree, though the matter has long been one for controversy. A relief in this church is of considerable interest to students of armour. A copy of it is given in Demmin's work (Bohn's edition).

FERROL is a modern town, the site of an arsenal, second in importance only to Cartagena. It has few monuments of importance—none of antiquity—but is the centre of a district which abounds in the rough, grotesque handiwork of primitive man. Here on the farthest verge of Europe, as on the westernmost limits of Brittany and Ireland, those mysterious hewers of stone found a last refuge before plunging, one might be tempted to imagine, into the depths of the ocean. Not far from Ferrol is the ruined castle of Andrade, where may be seen two curious monsters in stone that might easily be mistaken for monuments of some primitive race. They are said to represent a wild boar and a bear, the heraldic beasts of the noble house of Andrade, but in their present condition resemble, more than any animal known to science, the "Teddy Bear," dear to latter-day infants.

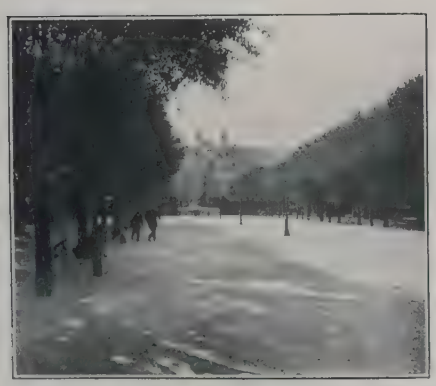
Of VIGO and BETANZOS, both thriving seaports of this prosperous and beautiful region, there is little to tell. Interest and charm they have, like many another place not dealt with in these pages, but these can be better depicted by the artist than by the dull recorder of facts and dates.

BANKS OF THE BERBES, VIGO

GENERAL VIEW, VIGO

GENERAL VIEW, VIGO

A SNAPSHOT, VIGO



THE "PARLO," VIGO

PUERTA DEL SOL, VIGO

THE PEIRAO, BETANZOS

A STREET, BETANZOS

EXTERIOR OF SAN FRANCISCO, BETANZOS

THE MILLS, BETANZOS

DOORWAY OF THE VALDONCEL, BETANZOS

ARCHWAY IN THE OLD WALL, BETANZOS

CALLE DEL VALDONCEL, BETANZOS

A STREET SCENE, BETANZOS

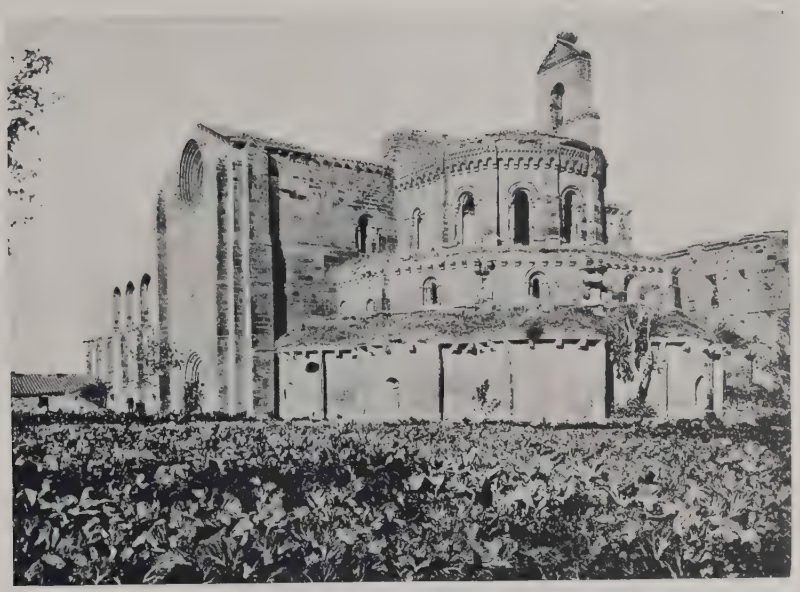
ZAMORA

ZAMORA, on the Duero, is one of the most picturesque towns in the peninsula. It stands upon a rocky ridge, with the castle and cathedral at its western extremity. Crossing the river by an ancient bridge defended at each end by a gate-tower, we plunge at once into the twelfth century. From the walls, eyes seem to be scanning the desert plains around for the first gleam of the enemy's lances.

Zamora was a town of priests and soldiers, frequently referred to in the "Romancero." Its first beginning, no doubt, was a border fortress against the Moor. A terrific combat, in which 70,000 paynims fell, is supposed to have occurred here in 901, and is referred to in Spanish legend as the Day of Zamora. Another tremendous

GENERAL VIEW OF ZAMORA

victory was gained here by the Christians thirty-eight years later. The town is best remembered as the scene of the death of King Sancho II., which was brought about in this wise. Ferdinand I. dismembered his dominions upon his deathbed, and gave Zamora to his daughter, Urraca. Sancho, his first-born, dissatisfied with this arrangement, came with an army to dispossess his sister of her little principality. With the Castilian army



ANCIENT CISTERCIAN MONASTERY OF MORERUELA, PROVINCE OF ZAMORA

HOUSE OF THE CID, ZAMORA

DECORATIVE PAINTING IN THE TOWN HALL, BY RAMON PADRO Y PEDRET

came the Cid, between whom and Urraca the chroniclers imagined a tender passion to have existed. Sentiment was not, however, allowed to interfere with the attack and defence, which were conducted with remorseless vigour. For seven months the Castilian tents had dotted the plain, when one Bellido Dolfos, the son, delightfully enough, of Dolfos Bellido, sought an audience of King Sancho. He had fled from the beleaguered town, he said, to escape the enmity of the princess's minister, Arias Gonzalo, and was now ready to show the king a postern in the walls through which his troops might effect an entrance. On the morning of October 7, 1072, the two went forth to reconnoitre. The citizens from the wall called out to Sancho to beware of his companion, who, they cried, had been guilty of repeated acts of treachery. This was kind of them, considering the king's hostile intentions, but hardly fair to Dolfos, who was risking his life to help them. But their ingratitude did not turn him from his purpose. There and then he took advantage of the king in an unguarded moment, stabbed him through the shoulder-blade, and ran at full speed towards the postern. The Cid, seeing what had passed, mounted his trusty Babieca and gave chase; but he had forgotten his spurs and could not come up with the fugitive assassin. After this, the siege was pressed with greater vigour than ever. Don Diego Ordoñez denounced the garrison as felon knaves, and the four sons of Arias Gonzalo came forth, one after the other, to vindicate the honour of the town in single combat with the insolent Castilian. Three of the champions were laid low by Ordoñez, but the third man's horse jerked him out of his saddle, and the contest was declared closed by the umpires. The arrival of Sancho's successor, Alfonso VI., put an end to hostilities and left Urraca in peaceful possession of her little state.

The postern by which Dolfos escaped is still pointed out in the massive walls encircling the town, and the name of "Urraca's Palace" is given to an ancient building close to one of the gates.

The lodgings of the Cid are also shown to strangers. The site of the assassination is marked by the chapel of Santiago, and a battered cross some distance outside the town

FAÇADE OF THE CATHEDRAL

THE HOUSE OF THE MOMOS

PEASANTS OF THE VILLAGE OF BERMIGO DE SAYAGO

commemorates Sancho's declaration, made at the spot, that he would never be king till he was lord of Zamora. The castle from which Urraca perhaps looked down on the besiegers figured often in border warfare, but was later adapted to the conditions of more modern warfare, and has lost much of its antique character.

Hard by, is the cathedral, built by a French bishop in the first half of the twelfth century. The style is, in the main, Romanesque, though the exterior is a veritable patchwork of masonry of different periods. The grand square tower at the west end of the north aisle, with its three upper stages pierced with round-arched windows, dates from about 1174, and was evidently designed for defence as well as ornament. Over the crossing rises a beautiful Oriental-looking dome, flanked with smaller cupolas and turrets, and pierced with rounded windows. Within, the roofing is of half-orange type. Street considered the sharp fringe of ornament at the angles the very earliest suggestion of the crocket and a most precious example of mediæval work. The main entrance, on the north side, is classical and incongruous; but the Puerta del Obispo in the south transept is a twelfth-century work, with a rounded arch of four orders and three shafts in each jamb.

The church is very massively constructed. Though the nave is but 23 feet wide, the piers are 7 feet in diameter. The arches are pointed. An odd effect is produced by the west end being occupied by chapels instead of by the usual porch. Though the handsome reredos is modern, the high altar and chancel are late Gothic, and were erected by order of the absentee bishop, Melendez Valdés, who wore the mitre between 1496 and 1506. In the chancel is buried Ponce de Cabrera, one of the lieutenants of the "Emperor" Alfonso. The choir, also the work of Bishop Valdés, is pierced at its western end with two elliptical doorways—a happy scheme, which one would like to see adopted elsewhere. The carving and fittings of the choir are, as usual in Spain, artistic and interesting. Especially notable are the texts in the hands of the Biblical figures, which are all very cleverly chosen. The execution is rude, but expressive and painstaking. The chapels do not present any very

GROUP OF PEASANTS OF THE VILLAGE OF CARBAJALES

GROUP OF PEASANTS FROM THE VILLAGE OF BERMIGO DE SAYAGO

TAPESTRY OF THE BEGINNING OF THE FIFTEENTH CENTURY, ZAMORA

interesting features. The tombs of the Romero family and of the Canon Juan de Grado (1507) deserve mention, as also a curious genealogy of the Blessed Virgin in the same chapel as the latter, and the fine monstrance in the sacristy.

In a town like Zamora, which is a picture-book in stone, it would be easy to name picturesque houses, convents, and churches, and corners which would have delighted Prout. The Casa de los Momos is the best specimen of an ancient mansion, with its arch formed of enormous stones and heavy escutcheons.

After the cathedral, the most important monument of antiquity is the Romanesque church of the Magdalena, said, on doubtful authority, to have been built by the Templars about 1311. The vast south door is deeply recessed between buttresses, and formed by a rounded arch with shafts curiously moulded and twisted. Above, is a large rose-window, resembling the one in our own Temple church. The interior is divided into nave, chancel, and apsidal sanctuary. The nave has a flat wooden ceiling (probably an innovation and covering the vaulted roof), the apse is groined, and the chancel has a waggon-vault. There is a fine stone pulpit against the north wall, but attention is at once riveted upon the large canopied tombs in the east bay of the nave. Both are square topped, with round arches and capitals, very purely and vigorously carved. Generally ascribed to the thirteenth century, one is proved by an inscription upon it to be the tomb of two members of the Acuña family who died in the fifteenth century. Street praises this monument, and observes that it looks like an integral part of the fabric rather than an addition. Another canopied tomb, upon which is a large cross, undoubtedly dates from the earlier period. The capitals of the three twisted shafts are carved with wyverns fighting. The deceased is shown on his death-bed, while his soul, in the form of a winged head, is borne away by angels. This fine work betrays the influence of the art of France and Italy.

Another church deserving a visit is Sta. Maria de la Horta, presenting similar architectural peculiarities with the Magdalena.

Not rich in monuments, Zamora will be found a sombre, fascinating place, where the past is more readily recoverable than in many cities more richly endowed.

THE TOWN HALL, TORO

THE COLLEGIATE CHURCH, FROM LA GLORIETA, TORO

TORO

TORO is an ancient town upon the Duero which fell to the Infanta Elvira when Zamora was given to her sister Urraca. It fell, much sooner than the latter town, into the power of the ill-starred Sancho, and was endowed with municipal rank by Ferdinand III. It was the scene in after years of a treacherous massacre of the partisans of his brother by Peter the Cruel, and its name was given to the battle where the Portuguese and the friends of Doña Juana were routed by Ferdinand and Isabella. The old Alcazar which offered a stout resistance to the victorious army is now converted into a prison. The lion of the little town is the famous Collegiate Church, once an abbey, founded about the beginning of the thirteenth century. In its treatment the Romanesque predominates over the Gothic. This is especially noticeable in the noble lantern, rather reminding us of that at Zamora, beside which rises an octagonal tower of later date. The dark Capilla Mayor contains the tombs of the Fonseca family, among them the fighting bishop of Avila, who assisted in the attack on the town under the Catholic sovereigns. The choir, which occupies the second of the three bays of the nave, is adorned by four ancient statues of the Virgin and St. Gabriel and the sons of Zebedee. The triapsidal church of San Salvador was formerly the chapel of an adjacent house of the Knights Templars—the most important foundation the order possessed in Spain. Toro still contains many religious edifices of interest, but of the palace which Maria de Molina built here, and in which her son, John II., saw the light, only formless ruins remain.

THE CLOCK-TOWER

GATE OF THE OLD CONVENT OF SANTO DOMINGO, TORO

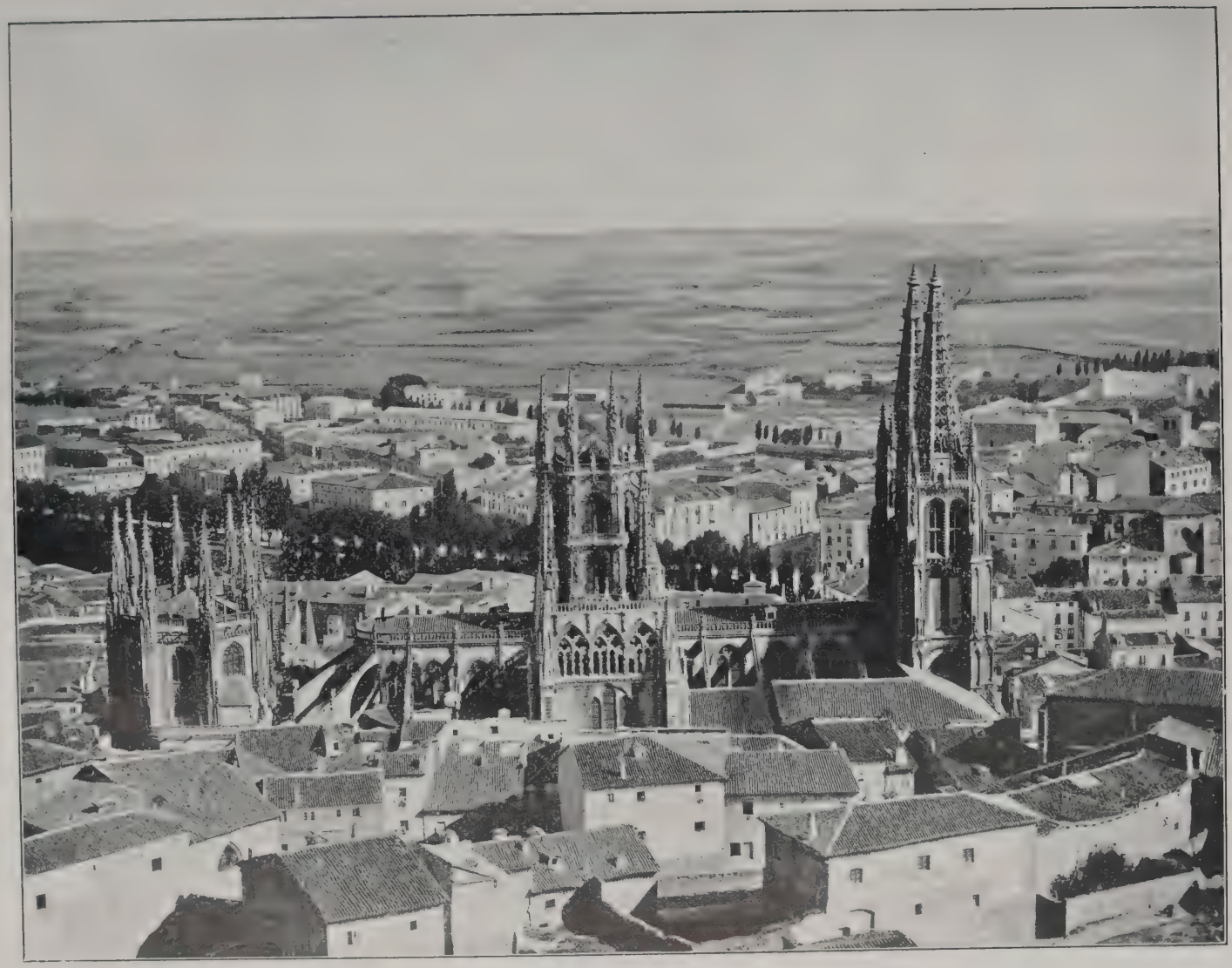
PRINCIPAL GATE OF THE COLLEGIATE CHURCH, TORO

BURGOS

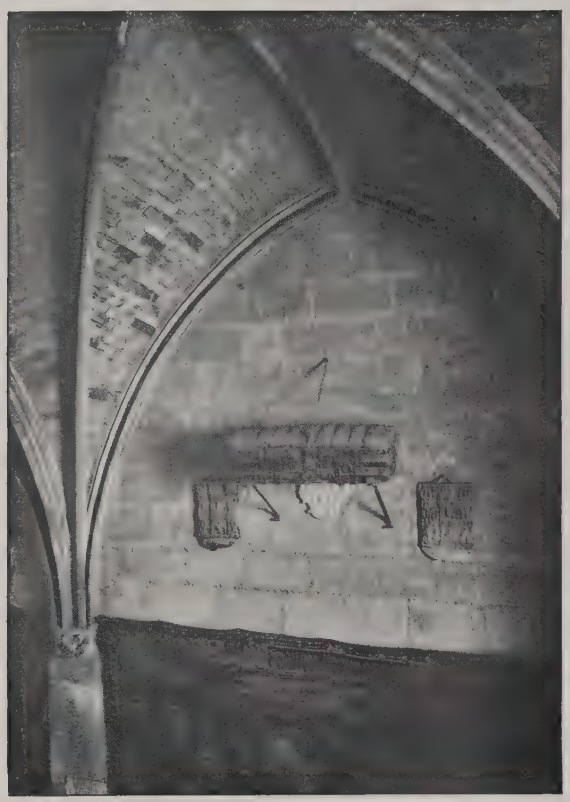
AS Leon eclipsed Oviedo, so Leon was overshadowed by Burgos. Asturias was absorbed by Leon, Leon by Castile. It is strange to think that Burgos, the mediæval city, a place which seems to us informed with the spirit of remote antiquity, came originally into being as a frontier town, and must have been regarded by the citizens of Leon much as the people of Boston in the 'forties and 'fifties regarded Denver and St. Louis. It was from the castle of Burgos that Castile took its name. The castle itself grew out of a frontier post established here early in the seventh century. Diego Porcellos, appointed warden by Alfonso III. (866-910), walled in the settlement, and created the town. His successors turned their attention to domestic politics, and we hear of one of them being put to death at Leon for having, with other

GENERAL VIEW OF BURGOS

barons of the marches, failed in his allegiance to King Ordoño II. As a result, Burgos seems for a time to have revolted from Leon, and to have been governed (so legend has it) by two judges called Nuño Rasura and Lain Calvo. In 930 we find authority in Castile concentrated in the person of the famous Fernan Gonzalez, the king-maker, whose fame is overshadowed in Spanish song and story only by the Cid's. He was a



GENERAL VIEW OF BURGOS

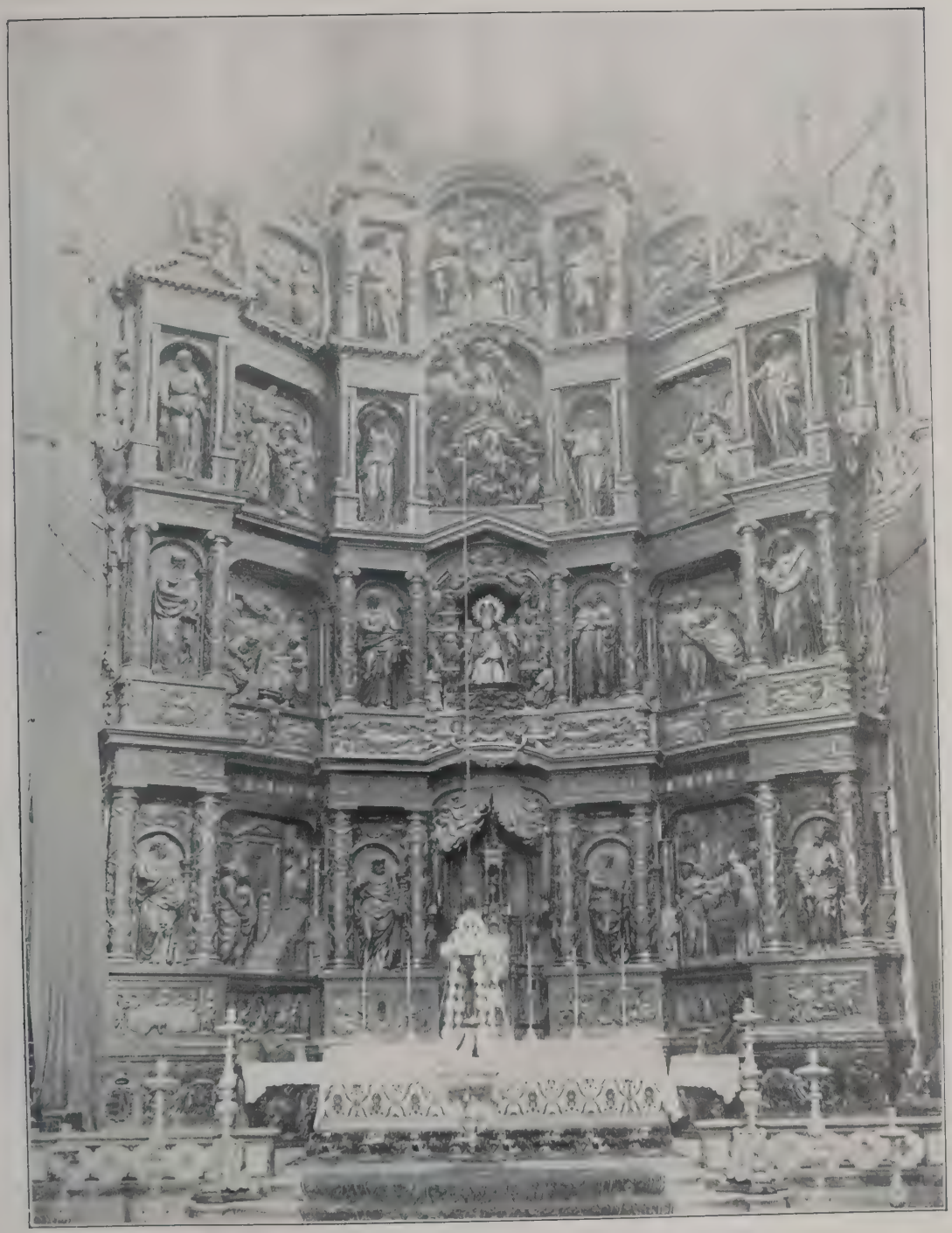


THE FAMOUS COFFER OF THE CID, BURGOS CATHEDRAL

thorn in the side of the Moor, and also, it must be said, of his nominal sovereign. He established a dynasty, and his descendants ruled Castile in their own right till the year 1037, when the vast province was reunited to Leon.

There now enters on the stage of Castilian history Rodrigo Diaz de Vivar, the redoubtable, the immortal Cid. You may visit (though you will get little pleasure or profit from the journey) the miserable hamlet of Vivar five or six miles from Burgos, where he first saw the light. He passed his youth at Burgos, at the court of Ferdinand I., and at the door of the church of St. Gadea he exacted from Alfonso VI. the humiliating oath that he had no share in his brother Sancho's murder before the walls of Zamora. Smarting under this indignity, the king expelled the hero from Burgos, and ordered all doors to be shut against him upon his return. When the Cid entered the city, only a little girl dared to tell him the king's commands. From their windows the citizens beheld him, and wept, saying, "How good a vassal were he, if only he had a good lord!" Very sorrowfully, the warrior and his followers turned their backs on Burgos, to seek fame and fortune in other lands. Many years later, the Cid did return to his native place, riding upright on his horse, Babieca—a dead man. He was laid beside his wife, Jimena, at Cardeña, where his bones remained till the year 1842, when they were transported to the town hall of Burgos. The city is proud of numbering among its citizens the great national hero of Spain.

Burgos now ranked, at least with Toledo, as capital of Leon and Castile. It enjoyed great prosperity under Alfonso VIII. and his Angevin wife, Eleanor, who built the monastery of Las Huelgas. There were great doings there, too, in 1254, when our Edward I., then Prince of Wales, came over to wed his Spanish bride. His great-grandson, the Black Prince, swore to the terms of his alliance with Peter the Cruel in the cathedral of Burgos. The sinister king was a native of the town which was the scene of several of his blackest deeds. He caused the governor, Garcilaso de la Vega, to be beaten to death in his presence, and the body to be thrown to the bulls to trample upon and toss in the



THE HIGH ALTAR, BURGOS CATHEDRAL

arena. He is said to have decorated a hall in the castle with the heads of the slaughtered grandees of the province. Such recollections of Peter did not indispose citizens towards his brother, who was crowned at Las Huelgas as Enrique II.

Under the Trastamara dynasty, Burgos was recognised as the capital of the kingdom. Henry III. decreed a stately palace dome at Miraflores, but died before its completion. This was the king who often had to pawn his doublet to raise the price of a dinner, and who, at this very castle of Burgos, was reduced to extorting money from his nobles by threatening them with the gallows.

PLAZA MAYOR, BURGOS

The castle held by the family of Estuñiga in the interests of Juana, daughter of Henry IV., was reduced with great difficulty by Ferdinand and Isabella. It figured in the Comuneros' rising, in which the Burgolese participated; but, sixteen years later, we find them welcoming Charles V. with enthusiasm and erecting the graceful arch of Santa Maria in his honour. This is a dignified, three-storeyed structure, with round flanking towers. It is adorned with six statues—of Charles himself, the Cid, Fernan Gonzalez, Diego Porcellos, Nuño Rasura, and Lain Calvo. Fernan Gonzalez has an arch especially dedicated to him; it dates from 1592, and is in the severe but imposing style of Herrera. Over the Santa

THE CHOIR, BURGOS CATHEDRAL

BURGOS CATHEDRAL

Behind the arch of Santa Maria are seen rising the glorious towers and spires of the cathedral, soaring upwards to a height of 300 feet. The spires are frosted over with pinnacles and crockets, the towers which they surmount reflecting the sunlight from a triple tier of tall windows. These steeples, built in 1435 – 1456, are almost detached from the magnificent fabric which is the pride of Old Castile. It occupies the site of a church

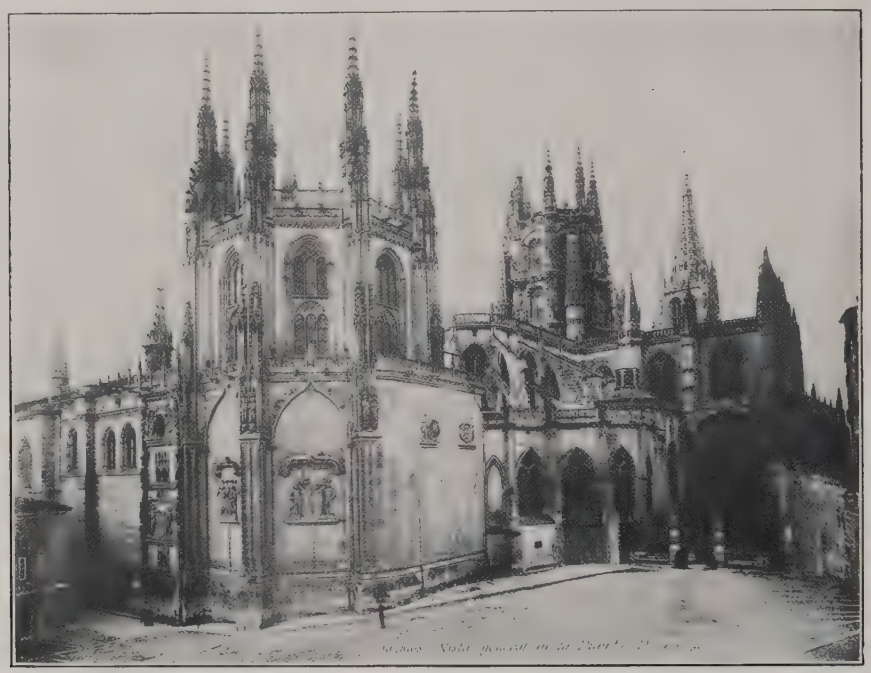
Maria arch is to be found the Provincial Museum, containing many valuable antiquities. The alabaster effigy of Don Juan de Padilla, believed to be by Gil de Siloe, has been brought here from the suppressed and ruined monastery of Fres del Val. It is one of the grandest monuments of the kind anywhere to be seen. Within a canopied recess, with a rich fringe and ornamentation, the figure of the young knight (who died in 1491) is shown kneeling. The beautiful and expressive face is probably a portrait. Above the prie-dieu at which he kneels is an admirable relief of the Descent from the Cross, while the base of the cenotaph is beautifully relieved with escutcheons upheld by angels. In the same collection are a Visigothic stone coffin found at Briviesca, and a very curious and interesting ivory casket in the Moorish style of the eleventh century, with reliefs illustrating the dual theological system of the Persians.

PUERTA ALTA DE LA CORONERIA

PUERTA DEL SARMENTAL, BURGOS CATHEDRAL

CHOIR, BURGOS CATHEDRAL

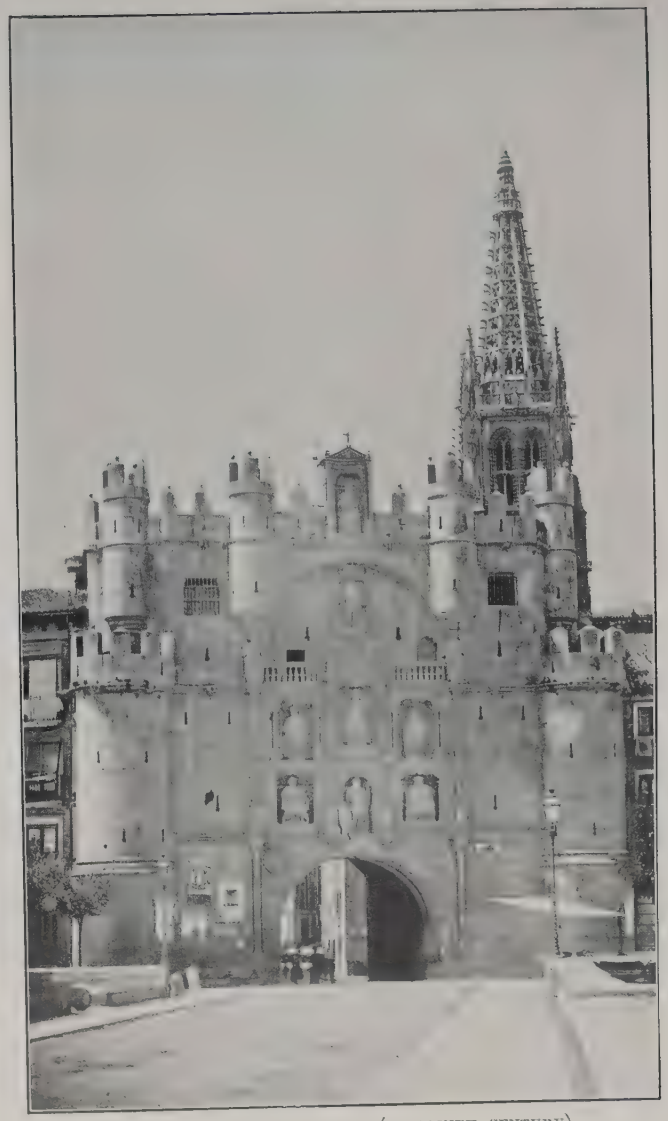
built in 1075, and was begun in 1221 by Bishop Maurice, an English or Angevin prelate. Though built, like all the cathedrals of northern Spain, on a French model, it presents more national features than do Leon or Toledo. Its picturesqueness is enhanced by the unevenness of the ground on which it is built. The west front, flanked by the fifteenth-century steeples, is plain, pseudo-classical, and incongruous as regards its lowest body, which was reconstructed in the eighteenth century. The restorers fortunately spared the noble pointed arch above enclosing a beautiful rose-window with fine traceries.



PUERTA DE LA PELLEJERIA, BURGOS CATHEDRAL

A walk round the cathedral, unfortunately shut in though it is on most sides by houses, shows the exterior to be the reproduction in relief of the interior, every part of which is thus revealed and indicated, or embossed, as it were. Reaching the high ground on the north side, we may descend into the transept by the beautiful Puerta de la Coroneria, begun in the thirteenth century. In niches on each side of the square doorway stand life-size figures of the Twelve Apostles; above is the seated figure of the Saviour, attended by saints, the relief being enclosed within an arch of three orders filled respectively with seraphim, cherubim, and the souls of the just. Adjacent is the plateresque Puerta de la Pellegeria, dating from the year 1516. The detail is excellent, the execution vigorous. The doorway is flanked by the statues of saints in niches, and adorned overhead by large reliefs of sacred subjects in panels. The finest front is that

WEST FRONT OF BURGOS CATHEDRAL



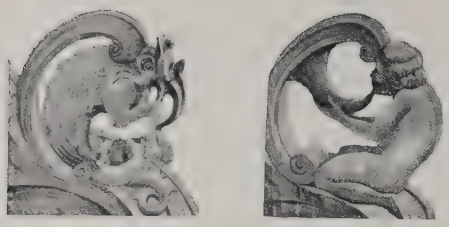
ARCHWAY OF SANTA MARIA (SIXTEENTH CENTURY)

VIEW OF THE ESPOLÓN, BURGOS

BRIDGE AND ARCH OF SANTA MARIA, BURGOS

GENERAL VIEW OF THE "SARMENTAL," BURGOS CATHEDRAL

VIEW OF THE "SARMENTAL," BURGOS CATHEDRAL



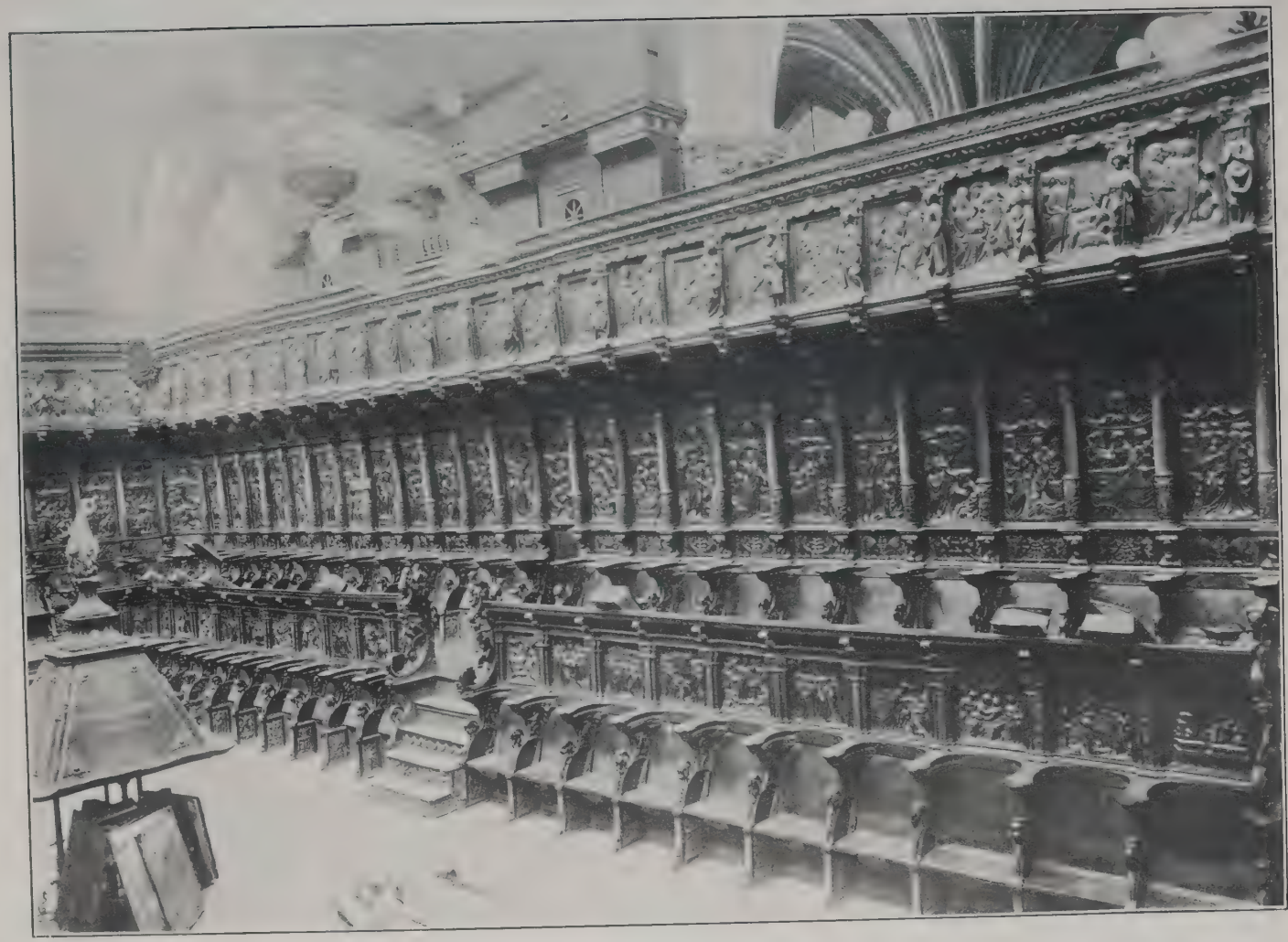
CARVING IN CHOIR, BURGOS CATHEDRAL

of the south transept. The entrance is surmounted by a square tower, with three great Gothic windows of four lights in the uppermost stage, each filled with elaborate tracery springing from the arms of angels. Below the magnificent rose-window is the actual doorway, very much resembling the Coroneria gate, and approached by a long flight of steps. On the shaft dividing the entrance is set a figure of the Virgin, which seems to bless all those coming to pray at the altar of her Son.

We enter the vast church. Though flooded with light and rather spoilt by the central position of the choir, the interior remains mediæval, pure and religious in the highest degree. Over the crossing rises the lantern or octagonal dome, which Philip II. said seemed like the work of angels. From afar we have beheld its pinnacles and spires cleaving the air 173 feet above the ground. We turn to the chancel. The altar is backed by a gorgeous but oppressive reredos of walnut wood, in four stages, profusely gilded, and loaded with statuary. This elaborate work dates from 1577, and is decidedly inferior to the fine reliefs by the celebrated Juan Vigarni ("Borgoña") at the back of the sanctuary. The reredos conceals the tombs of Don Juan, the rebellious son of Alfonso X., of Don Sancho, brother of Henry II., and his wife, Doña Beatriz.

Felipe Vigarni's skill is immortalised by the beautiful choir-stalls, carved with scenes from Genesis, the New Testament, and the lives of the Virgin and saints. Under the eastern lectern is the fine thirteenth-century bronze effigy of Bishop Maurice. The choir occupies three bays of the nave, which is separated from the aisles by twenty columns, each with eight engaged shafts. The triforium consists of wide bays of five or six lights each, with trefoil and quatrefoil traceries, enclosed within a semicircular arch, or "label," which is decorated with sculptured heads. Street declared that he had seen nothing like this elsewhere, and pronounced it to be the work of native architects. Above the triforium is the original clerestory.

Opening into the north aisle is the large chapel of St. Anne, founded in 1474 by Bishop Acuña, whose tomb is here, close to the much finer Gothic monument of Archdeacon de Fuente Pelayo (1492). One of the pictures in this chapel is attributed to Andrea del Sarto. The neighbouring chapel of St. Thecla, though in the Churrigueresque style, is



THE CHOIR STALLS, BURGOS CATHEDRAL

CHAPEL OF ST. ANNE, BURGOS CATHEDRAL

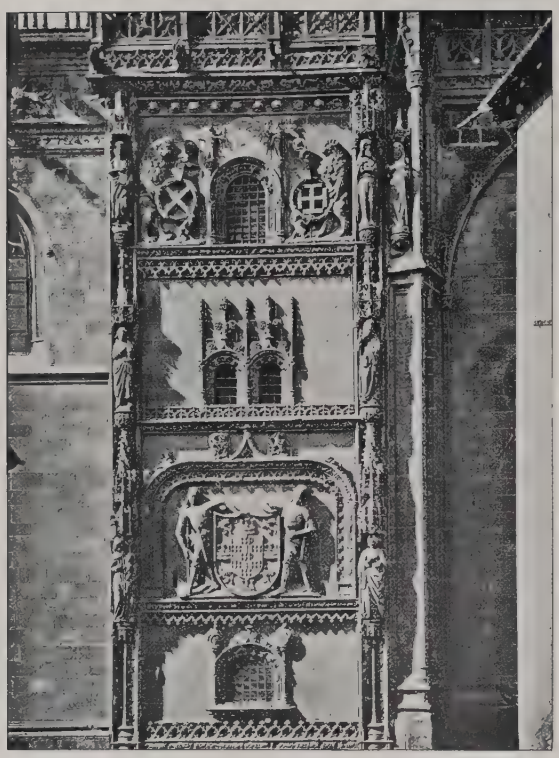
Chapel, the Bishop of Cartagena's tomb in the Visitation Chapel, and the superb kneeling effigy in bronze of Bishop Peralta in the seventeenth-century chapel of St. Henry. Older tombs are those of the Astudillo family in the large chapel of Santiago, where an abbot of San Quirce, one of the Velascos, lies beneath a monument worthy of his princely house.

Crossing the north transept at the foot of Siloe's magnificent stairs, to the Coroneria gate, we pass into the ambulatory, and pause before the fine sepulchre of Archdeacon Villegas, an early translator of Dante. The tomb of Bishop Villahoz, like the chapel of St. Nicholas in which it is contained, belongs to the middle of the thirteenth century. Of the same date is the redeemed from ugliness by its lofty "half-orange" dome.

On the opposite side of the church, a glance may be taken at the curious image of the Cristo de la Agonia, said to have been carved by the fearful Nicodemus. The image has given its title to a work signed by El Greco, to be seen in the chapel of St. John of Sahagun. That saint is buried there, close to the two local martyrs, Centola and Helena. In fine tombs the cathedral is rich: there are Vigarni's monument to Canon Gonzalo de Lerma, and the noble sarcophagus of Canon de Bilbao, in the Presentation

STATUARY IN THE APSE, BURGOS CATHEDRAL

THE HIGH ALTAR IN THE GRAND CONSTABLE'S CHAPEL, BURGOS CATHEDRAL



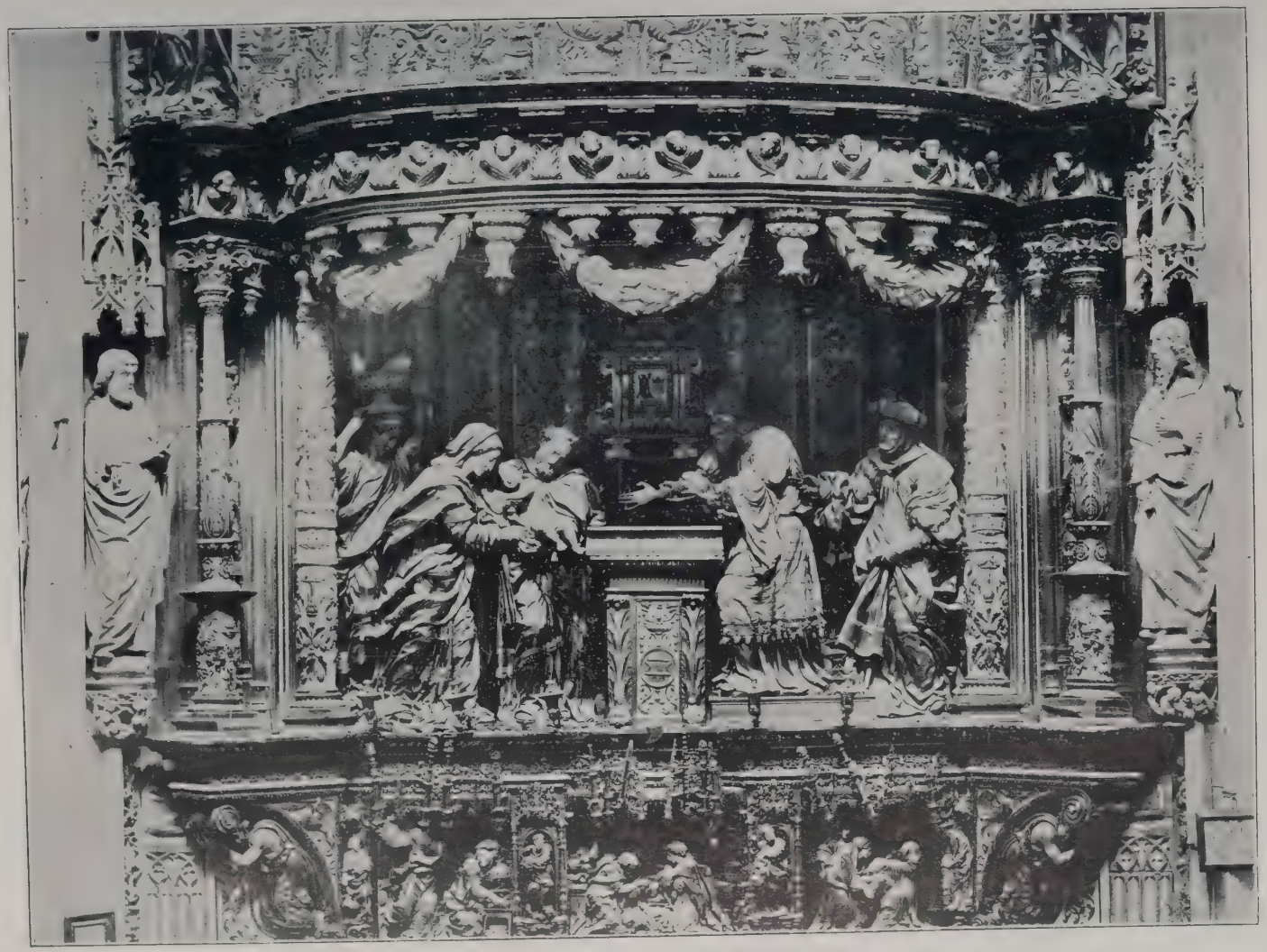
EXTERIOR OF THE CHAPEL DEL CONDESTABLE, BURGOS CATHEDRAL

the Constable, clad in complete armour, is noble and impressive. The slab of polished jasper close to the tomb weighs 33 tons, and was presumably intended to cover another sepulchre. The retablo, or reredos, of the principal altar is believed to be by Juan Vigarni, and the side altars, some in the Gothic, some in the Renaissance style, are all worthy of this princely and solemn mausoleum. It is enriched by a statue of St. Jerome by Becerra, and a "Magdalene" attributed by some to Da Vinci, by others to Luini. The splendour of the chapel is reflected exteriorly. It is divided into five stages, one of which exhibits the coats of arms

chapel of St. Gregory, wherein is entombed Bishop Fontecha.

Forming the eastern extremity of the church, behind the chancel, is the grand Constable's chapel, named after Don Pedro Fernandez de Velasco, Count of Haro, and Lord High Constable of Castile, to whose order it was built in 1487 by John of Cologne. The marvellous entrance arch, with its lace-like fringing, tapering pinnacles, and "reja," the masterpiece of Cristóbal Andino, belongs to Renaissance times, but the interior is late Gothic. The arms of the Velascos are displayed on the walls, and on the fourteen windows of stained glass. The central feature is the imposing tomb of the founder and his countess, before the altar. The recumbent effigies are of Carrara marble. The figure of

THE CORONERIA STAIRS



DETAIL OF THE HIGH ALTAR IN THE GRAND CONSTABLE'S CHAPEL, BURGOS CATHEDRAL

VIEW OF THE CLOISTERS, BURGOS CATHEDRAL

of the Velascos and Mendozas supported by two knights armed cap-à-pie; above them, lions are seen, upholding the monogram of Christ and the Maltese Cross. The stages are flanked by the canopied effigies of saints, both male and female.

The south side of the cathedral is covered by the cloisters. Built about the beginning of the fourteenth century, they are certainly the most beautiful structures of their kind. We enter through a pointed archway, adorned with statuary and heraldic achievements. The head of St. Francis of Assisi is stated to be an actual portrait. It is worth noting that in the relief representing the Baptism of Christ, the rite is administered to the Saviour *seated*. The ornamentation is confined to the upper cloister. Of the numerous good statues the most interesting are those of St. Ferdinand and his wife, Beatrice of Swabia, who both hold rings in commemoration of their marriage at Burgos. The statues of Abraham and St. James date from the thirteenth century. Another interesting relic of antiquity is the famous Cofre del Cid, hanging in an adjacent chapel. The hero, being short of cash, induced a Jewish usurer—*mirabile dictu*—to lend him money upon the security of this trunk, which he represented to be laden with valuables, but which was in reality only filled with sand. This transac-

THE CLOISTERS, CONVENT OF LAS HUELGAS, BURGOS

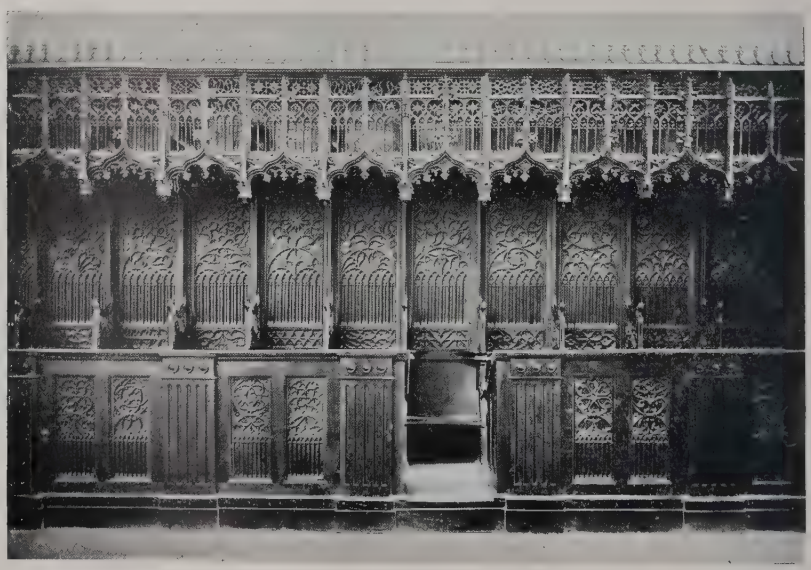
ALTAR OF SANTA ANA, BURGOS CATHEDRAL

LA CARTUJA DE MIRAFLORES. A SIDE DOOR

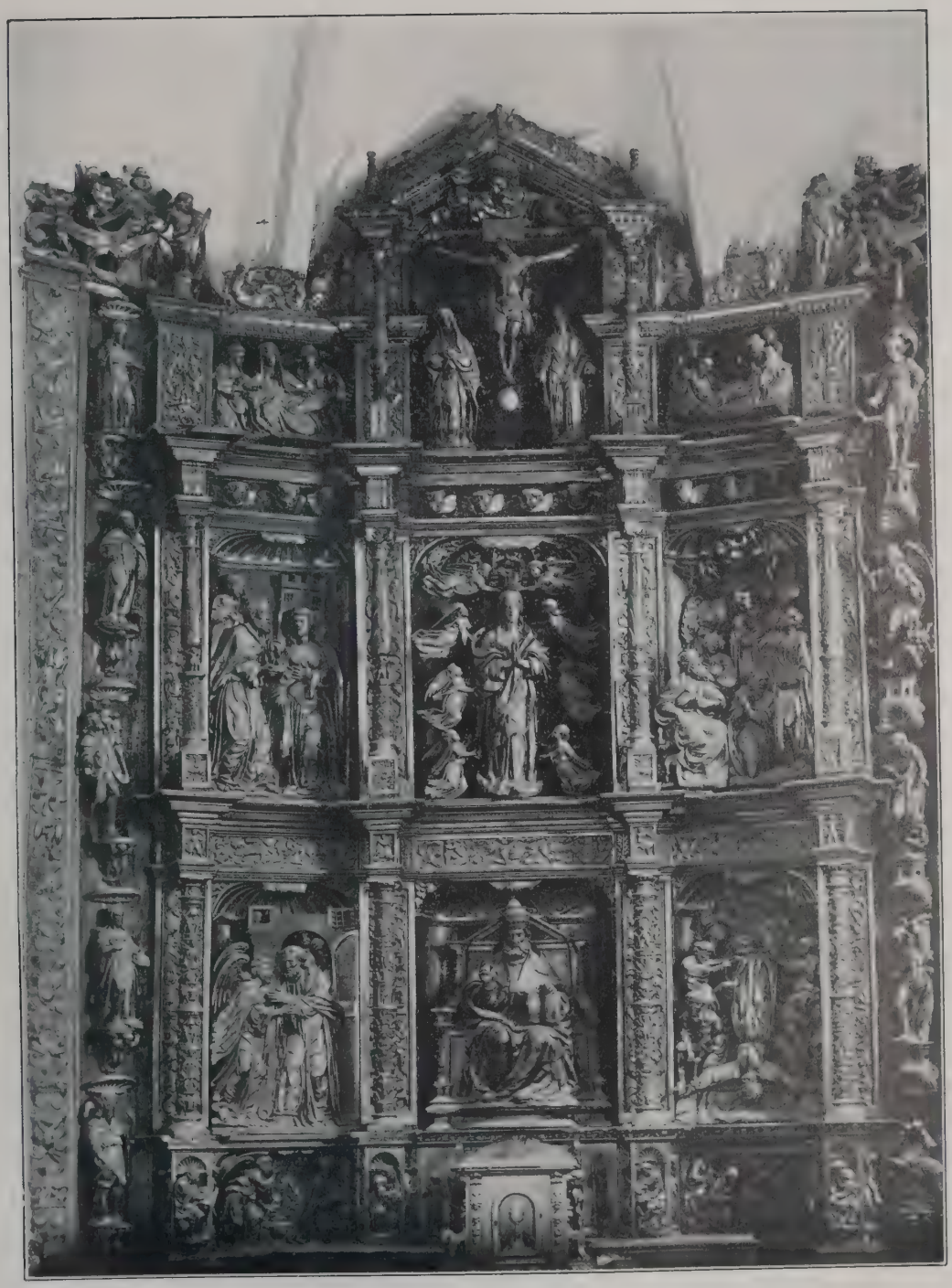
tion seems to have cured the race of Israel of their credulity in financial matters once for all. The chest does not, of course, really date from the Cid's time, but it must have lasted a good many centuries.

The chapels opening into the cloister contain many objects of interest, notably the beautiful tomb of Canon Santander, dating from the sixteenth century. In the chapter-house is a "Crucifixion" signed "Greco," and a St. John attributed to Murillo. There remains to be seen the old sacristy with corbels quaintly carved with scenes from a lion-hunt.

The other great ecclesiastical building of Burgos—the Cistercian convent of Las Huelgas—stands about a mile from the town. It was built in 1180 by Alfonso VIII. and his Plantagenet wife, and thus is older by a half-century than the cathedral. Here Edward I. was dubbed a knight by Alfonso the Learned, and here the Black Prince lodged after the battle of Navarrete. The convent is still occupied by a community of high-born nuns, whose abbess is one of the greatest ladies of Spain. Only the outside and courtyard of the conventual buildings are open to public inspection, and even in the church (built by St. Ferdinand in 1279) strangers are not allowed into the nave, where the nuns may be seen seated in their grandly carved stalls. Through the grille a glance may be obtained of the tombs of the royal



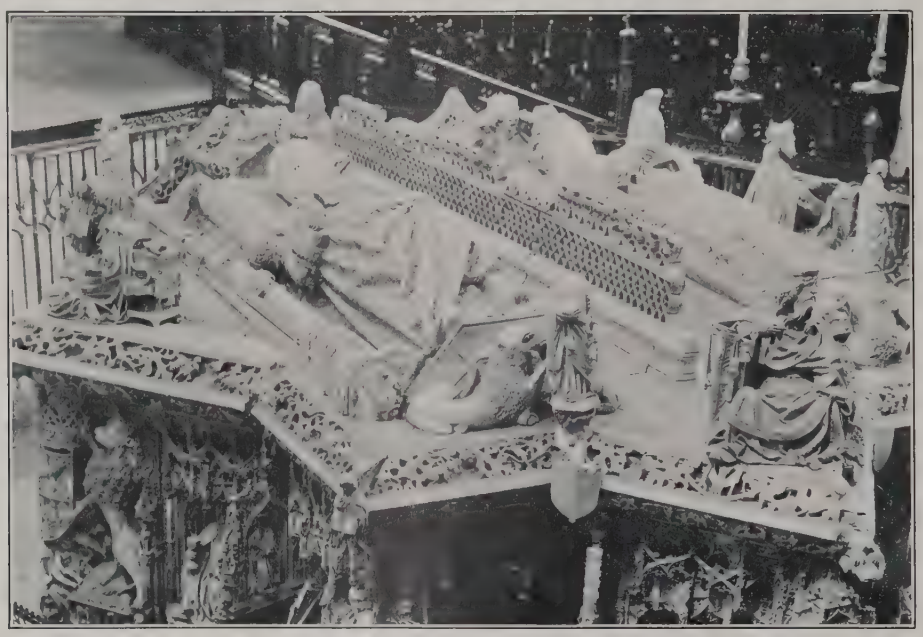
DETAIL OF THE CHOIR, LA CARTUJA DE MIRAFLORES, BURGOS



HIGH ALTAR OF SANTA GADEA DEL CID, BURGOS

founders. In the church are likewise buried Alfonso VII., Sancho I., and Queen Berenguela, mother of St. Ferdinand. In the choir is hung a trophy of the victory of Las Navas de Tolosa, said by some to be a Moorish standard, by others to be the flap of the Almohade Amir's tent. A replica hangs in the chancel, which is hung with rich tapestries given by Philip I. The building, both internally and externally, is severe and English-looking, and has undoubtedly served as the model of many Spanish churches and convents.

Not far off is the Hospital del Rey, founded by Alfonso VIII. as a hospice for pilgrims to Santiago. It was rebuilt in the sixteenth century, and is considered one of the triumphs

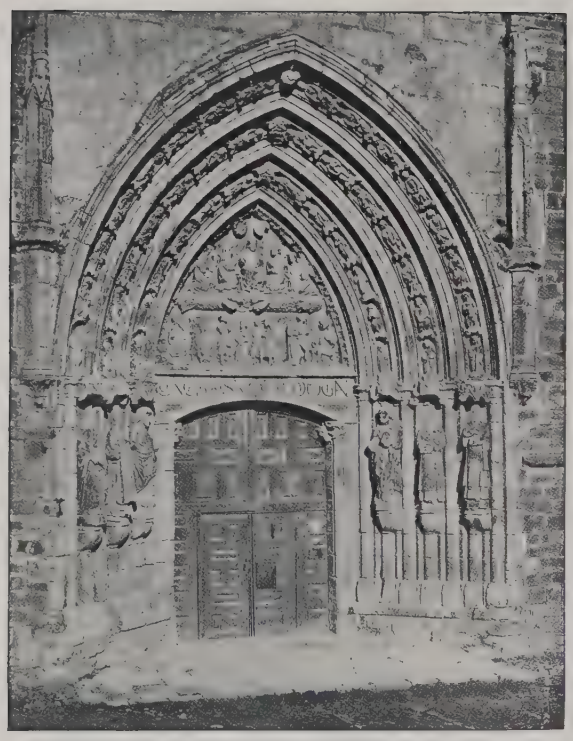


SEPULCHRE OF DON JUAN II. AND ISABEL. (CARTUJA, BURGOS)

of the plateresque style. The Puerta de Romeros exhibits a profusion of ornament, relieved by the vigorously executed statue of St. James and the crowned heads of the founders. The courtyard, though in good taste, is marred by the multiplication of arches.

Far more interesting and substantially more ancient is the charter-house, or *Cartuja*, of Miraflores, built for a palace of Henry III. and converted into a monastery by his son, John II., in 1442. Rebuilt by John of Cologne, the fabric was not actually completed till the reign of Isabella the Catholic. The church reminds one of San Juan de los Reyes at Toledo. The nave is divided into three parts—for the clergy, lay-brothers, and laity respectively. The beautiful walnut-wood stalls of the lay-brothers were carved in 1558 by Simon de Bueras, and are scarcely, if at all, inferior to the priests' stalls, which reveal the skill of Martin Sanchez (1489), a Spaniard whose style was very Flemish. The altar,

THE SARMENTAL TRANSEPT, BURGOS CATHEDRAL



PORCH OF THE CHURCH OF SAN ESTEBAN

designed by Diego de Siloe, was encrusted with the gold brought from America by Columbus on his second voyage. Behind it is the magnificent altar-piece, the work of Siloe and Diego de la Cruz. The figures of John II. and his queen, attended by their guardian angels, are seen kneeling on fald-stools. Above the tabernacle is a superb cluster of angels, with the symbolical figure of the pelican. The priest's seat by Martin Sanchez is one of the finest specimens of church furniture anywhere to be seen.

But the supreme objects of interest in this church are the tombs of John II. and his queen, and of their son, the Infante Alfonso. They were erected by Gil de Siloe by order of Isabella the Catholic. The effigies of the royal pair repose on an alabaster tomb with eight angles. Their escutcheons are upheld at each angle by two crowned lions. In the niches between are the figures of Apostles or the cardinal virtues. The wealth of statuary, reliefs, and ornamentation baffles description. The canopies over the statues, the miniature buttresses separating them, the edges of the slab, have all been made fields for the exercise of the sculptor's art. Here and there the charming figures of Cherubim seem about to take flight. At other points lions are playing with or are about to devour beautiful nude children. The detail is marvellous in its delicacy, vigour, and animation of design. The effigies of the king and queen have also been carved by a master hand. The expressions and attitudes of both belong to the living rather than the dead, and the lace-work on the queen's robe looks as if the least breath of wind would ruffle it.

The Infante Alfonso is shown kneeling beneath a canopy, which is bordered with an exquisite fringe of tracery representing a vine to which chubby children are clinging. The tomb rivals that of the prince's parents, and ranks with it among the very finest sepulchral monuments of Europe.

The church of San Gil, rebuilt in the fourteenth century, contains some curious effigies let into the floor, with bodies in black marble and faces and hands in white. Several of the parish churches are rich in tombs older than the surrounding fabrics. The church of Santa Agueda, or Gadea, associated with the Cid, dates in its actual form only from

DETAILS OF THE EXTERIOR OF THE CAPILLA MAYOR, BURGOS CATHEDRAL

LA CARTUJA. THE PRIOR'S SEAT, BURGOS

OUR LADY LA MAYOR. STATUE IN SILVER, BURGOS CATHEDRAL

PULPIT OF THE PARISH CHURCH, BURGOS

the fourteenth century, and the site of the hero's house is marked by an ugly and uninteresting monument.

The monastery of St. Pedro de Cardeña, where he and his horse, Babieca, were buried, has been modernised and there is little about it to assist the imagination. The tomb of the Cid is empty. The bones, with those of Doña Jimena, are treasured in a walnut coffin at the Ayuntamiento or town hall.

Of the numerous old mansions of Burgos, the most interesting is the Casa del Cordon, now the residence of the Captain-General of Old Castile. It was formerly the palace of the family whose tombs we have seen in the Constable's Chapel. It was built at the same time as the chapel, and probably by the same hands. Here Philip I. drew his last breath, and here the treaty was signed, which incorporated Navarre with Castile. Here, too, Columbus appeared before his sovereign on his return from his second expedition, and Francis I. of France was entertained on his way home by the Constable of Castile. The building is massive and not devoid of picturesqueness. The long, two-storeyed façade is flanked by square towers at each end, and pierced by windows with balconies. The square doorway is contained within a label, in the form of a twisted rope, which is presumably the "Cordon" or girdle of St. Francis, or perhaps part of the insignia of the Order of Teutonic Knights. Within this odd device are carved the sun in splendour and the escutcheons of the allied houses of Velasco and Mendoza

In the southern quarter of the city is the Casa de Miranda, now a candle factory, but a fine example of the domestic architecture of the Renaissance. It is entered through a noble doorway decorated with heraldic achievements. The friezes are relieved with medallions, escutcheons, and caprices in the usual sixteenth-century style. The staircase exhibits very harmoniously the transition from late Gothic to early plateresque. The old college of St. Nicholas, dating from 1570, is also in the best style of that period.

SEPULCHRE IN THE CHOIR OF SANTA MARIA LA REAL DE LAS HUELGAS, BURGOS

SORIA

SORIA, a pleasant town on the Upper Duero, still girt by a crumbling wall, is often spoken of as one of the coldest spots in Spain. It contains several ancient buildings, notably the old palace of the counts of Gomara, the tower of Urraca, and the Casa de los Clavos, so called from the enormous nails driven into the doors: above the entrance is the coat of arms of the old owners, with two wild men as supporters.

The religious edifices of Soria are important. The collegiate church of San Pedro dates, in its oldest part, from the twelfth century. The aisles are separated from the nave by Doric columns supporting pointed vaultings. In the Gothic cloister are two sepulchres, said to be those of King Alfonso VIII. and of King Sancho IV. of Castile. Through the perforated sides of another sarcophagus, the bones of skeletons may be seen. The ruined church of San Nicolás also appears to date from the

ROMAN CLOISTERS IN THE COLLEGIATE CHURCH OF SAN PEDRO, SORIA

twelfth century, and is entered through a noble Gothic porch. Nuestra Señora del Espino, after San Pedro the most important religious edifice in the town, dates from the fifteenth century, the church of San Juan, with an interesting apse, being about two hundred years older.

THE HERMITAGE OF SAN SATURIO, SORIA

VILLAGE OF VIMESA, SITUATED IN THE FAMOUS "MONTES PINARES," SORIA

SORIA

In the neighbourhood of Soria are several picturesque churches and monasteries, for the most part in ruins. San Saturio, a favourite resort of pilgrims, is, however, a well-preserved building in a commanding situation; beneath it are a number of caves, one of which is the chapter-house of a semi-military confraternity.

The ruined convent of San Juan del Duero is a Romanesque structure, consisting of a single nave and a square choir, with a semicircular apse. The atrium is formed by arcades curiously disposed, and the capitals and other details justify this church's claim to rank among the national monuments of Spain.

CLOISTER OF SANTA MARIA DE HUERTA, SORIA

PALENCIA

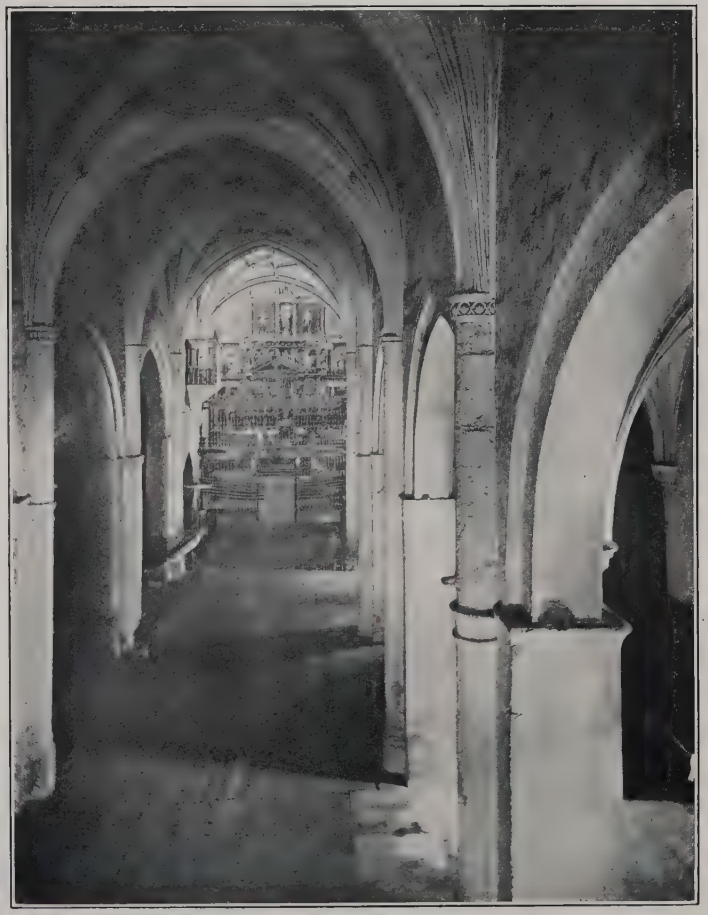
PALENCIA, like many other towns of Old Castile, has a glorious past and a present which is most kindly described as lifeless. Its glory belongs to very remote times. Before the Romans set foot in Iberia it was an important town, and distinguished itself in after times by its resistance to the invader. Three times the legionaries retired baffled from before its walls, discomfited and diminished. When at last the Romans took possession, Pallantia grew into a powerful, wealthy city, which early embraced Christianity. Under the Moorish dominion, however, it was reduced to insignificance, to rise again upon the re-conquest. Alfonso VIII. is regarded as the second founder of the town. He transformed the school, for which it had already acquired a certain renown, into a university—the first established in Spain—in the year 1208; but the light of learning flickered low and went out less than forty years later. The town preserved something of its old importance throughout the Middle Ages. The women went about with gold-fringed gowns, by virtue of a privilege commemorating their defence of the town in 1388 against the soldiers of John o' Gaunt. Their husbands joined the Spanish "commune" of 1520, and many a head was stuck over the gates of Palencia, in consequence, after the fatal day of Villalar. Indeed the Palentinos have led so strenuous a life that we cannot wonder, as we pass down their long, winding, arcaded street, that their town presents so exhausted an appearance. We make first, of course, for the cathedral. A forbidding fabric occupies the site of the shrine of St. Antholin, discovered after miraculous fashion by Sancho the Great, of Navarre, while hunting. The existing church was begun in 1321, and completed about two hundred years later.

CHAPEL OF SAN PEDRO, PALENCIA CATHEDRAL

The only interesting external feature is the Puerta del Obispo, which is in the florid Gothic style. The whole church has suffered badly from atmospheric action. Its peculiarity of plan is a second transept projecting from behind the chancel, between it and the apse. In this part of the church is buried Doña Urraca, Queen of Navarre, the daughter of Alfonso VIII. Despite Street's severe strictures on the building, the interior must be pronounced

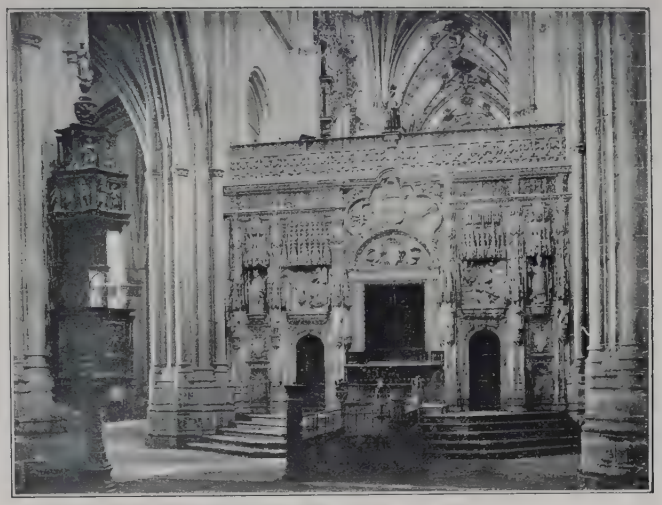
THE HIGH ALTAR, CHURCH OF SAN PABLO, PALENCIA

THE NAVE, PALENCIA CATHEDRAL



THE NAVE, CHURCH OF SAN PABLO, PALENCIA

WEST SCREEN OF THE CHOIR, PALENCIA CATHEDRAL



INTERIOR, PALENCIA CATHEDRAL

GENERAL VIEW OF PALENCIA FROM SAN PEDRO

CLOISTERS OF THE CATHEDRAL, PALENCIA

GENERAL VIEW FROM SANTO CRISTO DE OTEROS, PALENCIA

PALENCIA CATHEDRAL

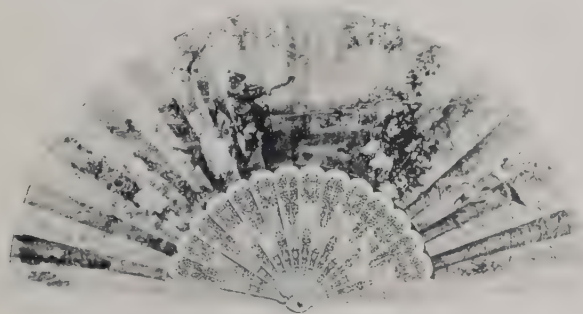
PALENCIA

NORTH FRONT OF THE CATHEDRAL, PALENCIA

dignified and beautiful. The nave is lofty, finely vaulted, and formed by very graceful clustered columns, above which are seen the arms of the prelates who ruled the see from the middle of the fifteenth to the end of the sixteenth century. The chapels are confined in the body of the church to the Gospel side. In the Capilla de la Cruz is buried Raimundo, the bishop who, in 1181, granted the town a municipal charter. The choir occupies the two eastern bays of the nave. Its walls are recessed so as to contain small shrines or chapels in the late Gothic and plateresque styles. The western screen was designed by Gil de Siloe, and its altar-piece by Juan de Holanda. Beneath it is the cave of St. Antholin, discovered by the King of Navarre. Some valuable Flemish tapestries and a painting of the Espousals of St. Katharine by Mateo Cerezo are the most important treasures of this, described by one writer as "the most spacious, haughty, severe, and complete of all the cathedrals of Old Castile."

PULPIT AT THE BACK OF THE CHOIR, PALENCIA CATHEDRAL

The church of St. Michael is older by a century. Nave and aisles end in apses, and a tall square steeple, flanked by rounded buttresses, rises over the west porch, which is rather dwarfed in consequence. The six orders of the arch are adorned with good, early sculpture, sadly damaged. Another ancient church—St. Francis—has been "paganised," as Street puts it, and is attached to the county hall or prefecture. Somewhere within its walls is buried Don Tello, the brother of Henry of Trastamara. The Dominican church of St. Pablo is a Gothic building by Berruguete. In one of the churches of Palencia the Cid is said to have been married to Jimena. Of the walls which once surrounded the town, two fragments remain in the shape of two ancient gates. The older of these is flanked by half-round towers, with merlons high peaked after what we are told was the Moorish fashion.



A SPANISH FAN—THE GUITAR PLAYER

VALLADOLID

VALLADOLID is a prosperous, bustling town, vaguely resembling Madrid, with which it disputed for a time the rank of capital of Spain. Upon the general resettlement of the basin of the Duero that took place in Alfonso VI.'s reign, the place became the fief of Count Pedro Ansúrez, the companion of the king's exile at Toledo. Upon the extinction of the male line of Ansúrez in 1208, the town was resumed by the crown and soon after became the residence of the queen-regent, Berenguela. St. Ferdinand was crowned here, and during the regency of Maria de Molina, a native of Valladolid, the city ranked before Burgos.

GENERAL VIEW OF VALLADOLID

The monastery of St. Paul became the permanent residence of John II. and his court, and that splendour-loving monarch confirmed the city in its precedence of all other towns in his kingdom. It was Philip II., oddly enough a native, who extinguished Valladolid's pretensions by his decree declaring Madrid the "unica corte." It resumed its rank, notwithstanding, for a few years in the next reign. Though Philip II. thus deposed the town from its lofty status, he practically rebuilt it, after a devastating fire, and persuaded the Pope to erect it into a diocese in the last years of the sixteenth century. It is to this era of reconstruction that we owe the handsome Plaza de la Constitucion, the focus of the city's life. It is, as Ford says, a miniature Puerta del Sol. The houses enclosing it are of uniform architecture, with three tiers of balconies in the three Grecian orders, and with a portico covering the side-walk, supported by massive granite columns. Here took place several solemn autos-da-fé in the reigns of Ferdinand and Isabella and

Philip II. preparatory to the immolation of the victims on the Campo Grande—the park now bordered by the handsome Acera de Recoletos. The piety of the age is also

HOUSE IN WHICH CERVANTES LIVED

commemorated by the extremely unsightly cathedral, begun in 1585 according to the plans of Herrera, and transmogrified in the eighteenth century. The interior, still incomplete, is not altogether wanting in massive grandeur, but it contains little worth

GENERAL VIEW OF VALLADOLID

examination, except the tomb of Count Pedro Ansúrez, brought from an older church, and a splendidly worked silver monstrance by Juan de Arfe.

Far more interesting is the venerable church of Santa Maria la Antigua, built in the reign of Alfonso IX. (1230–1244). The tall steeple, thoroughly Lombard in character with its tiled roof and semicircular windows in all its four stages, is one of the few prominent landmarks of Valladolid. The nave and aisles all terminate in apses, that of the nave being in the Gothic style, those of the aisles in the Romanesque. The buttresses taper off into graceful finials, with crockets and gargoyles, and a good balustrade runs round the main apse and transept below the roof.

CHOIR STALLS, PROVINCIAL MUSEUM, VALLADOLID

The interior also exhibits a mixture of the Romanesque and Gothic styles, and seem to prove that certain portions of an earlier structure were incorporated with Alfonso IX.'s church. The choir, contrary to the usual rule in Spain, is carried in a gallery at the west end of the church. The chapels are not interesting, and the most valuable accessory is the over-elaborate and fantastic but unquestionably skilful reredos by Juan de Juni (1551–1557). The Romanesque cloister, north of the church, makes up with the steeple the most picturesque group of buildings in Valladolid.

THE LIBRARY, VALLADOLID

Close by is the baroque façade of the university, which is an institution dated from the eleventh century. It includes the English and Scots Colleges, founded, in 1590 and 1627 respectively, for the training of English and Scottish aspirants for priesthood. We may now turn to the little Plaza del Ochavo, where that great man, Alvaro de Luna, Constable of Castile, was beheaded on the morning of June 2, 1453; or proceed to the Plaza de San Pablo, past the house where Alonso

THE ROYAL PALACE, VALLADOLID

PORTAL OF ST. GREGORY

Cano is said to have killed his wife. The Dominican monastery of St. Paul which gives its name to the square was founded in 1276 by Violante, the rebellious consort of Alfonso XI., and was subsequently, as we have said, the home of John II. The present building is mainly the creation of Cardinal Juan de Torquemada (not the Inquisitor) who died in 1468. The façade is in the debased late Gothic style, and was evidently designed to exhibit the evidence of the architect's or rather the sculptor's skill. The execution is wonderfully good, but the riotous exuberance of the decoration renders description difficult. The doorway is placed within an arch of a curious waved line. On either side are the statues of Dominican saints beneath gorgeous canopies. Above the arch is an elaborate relief, all this being enclosed within an ugly flattened arch, which is carried up into a pointed canopy, covering the figure of Christ. At this stage a huge trefoil arch with exquisite fringing and reliefs, frames three windows with beautiful traceries. Thence to the roof the façade is covered with statuary and heraldic achievements, hardly a square

HOUSE WHERE KING PHILIP II. WAS BORN, VALLADOLID

foot being left free of decoration. The front of the adjoining college of St. Gregory (1488–1496) is hardly less elaborate and betrays more originality, though the execution is by no means as good. The "wild men" on either side of the doorway are possibly an allusion to the discovery of America. A pretty relief of a pomegranate tree, sheltering children and birds in its branches, occupies one of the divisions of the front. The interior of the college has a spacious arcaded court, but inside and out the excessive ornamentation wearies the eye and spoils the effect of the whole. We turn almost with relief to the architecturally uninteresting house at the corner of the square, where Philip II. was born. In the palace built by the Duke of Lerma, and sold by him to Philip III., Napoleon took up his quarters on his visit to Spain in 1809. The building occupies the site of the house of Juan Vivero, where, on October 19, 1469, the Infanta Isabella, in defiance of the king her brother's wishes, was married secretly, but with great ceremony, to Ferdinand of Aragon.

GALLERY IN THE COURT OF ST. GREGORY, VALLADOLID

ALTAR-PIECE CARVED IN WOOD (END OF THE FIFTEENTH CENTURY), VALLADOLID MUSEUM

The site of the old Alcazar is covered by the Benedictine monastery (now a barracks) begun in 1453. The plan of

the church reminds one of Santa Maria la Antigua. Having visited these churches and colleges, we may turn our attention to the museum, formerly the Colegio de Santa Cruz. The principal façade is a fine example of plateresque work, with much that is Gothic about the detail. Within its walls have been collected some important examples of Spanish sculpture and carving. Here may be seen Juan de Juni's "Dead Christ"—a most powerful and realistic performance; and his not less vigorous and decidedly more pleasing "St. Bruno." Gregorio de Hernández, who died in 1656, is represented by "St. Theresa." It was this sculptor who set the fashion of draping statues, since followed with such unfortunate results.

Few artists in stone or wood or on canvas have so well expressed the evil passions of a mob as the unknown sculptor of "Christ bearing His Cross." The multitude is

HOUSE IN WHICH CHRISTOPHER COLUMBUS DIED, VALLADOLID

composed, of course, of local types—of those ferocious "bravos" and "picaros" who abounded in Spain at that time, and whose ugliest traits have here been caught and rendered with astonishing realism. A different genius is revealed by the beautiful statues in bronze gilt of the Duke and Duchess of Lerma, which once decorated their tombs at St. Paul's. They were begun by an Italian, but finished, it is believed, by a local sculptor.

Not far from the museum is the house where Columbus died (No. 7 Cristóbal Colon). He lodged here on his return from his last voyage, and remained here eighteen months absolutely neglected by the cold-hearted Ferdinand. His last days were cheered by an

encouraging and gracious message from Philip I., who had just landed in Spain. But on May 21, 1506, the Admiral of the Indies went on his last and longest voyage.

The house of another great man is to be seen in the Calle Miguel Iscar, near the Campo Grande. It was within its walls that Cervantes finished the first part of "Don Quixote" and in Valladolid that he was imprisoned on the charge of having taken part in a brawl, in which he really played the part of the good Samaritan. Berruguete's work-

HEAD OF ST. PAUL, CARVED IN WOOD (COMMENCEMENT OF THE EIGHTEENTH CENTURY), VALLADOLID MUSEUM

shop is to be seen at San Benito, and the house of the unfortunate Calderon, minister of Philip III., in the Calle Teresa Gil. Fine old houses are not uncommon in Valladolid. A cold, modern town it seems at first sight, with formal squares, straight streets, and dignified buildings; but behind these you find the old city of John II., a labyrinth of tortuous lanes, gloomy palaces, and mysterious convents. But there is no stagnation here. The centre of the corn trade of Castile, the seat of the greatest railway shops in Spain, no city between the Guadarrama and the sea gives such promise as Valladolid.

SALAMANCA

WE are accustomed to think of Salamanca as a Spanish Oxford, as a home of the Muses. Such indeed it was, and in a sense, is, but the citizens have distinguished themselves in past times as much by their devotion to Mars as to Minerva, and would cordially have assented to Don Quixote's remark that sword never blunted pen, nor pen sword. The first mention of the town in history is in connection with the Punic Wars, when the natives, with the assistance of their wives, outwitted and escaped from Hannibal. During the wars between the Christians and Moors, Salamanca repeatedly

GENERAL VIEW OF SALAMANCA

changed hands, fighting hard for liberty, and was finally confirmed in the possession of the Leonese in 1085. Alfonso VI. then sent his brother-in-law, Count Raymond of Burgundy, to re-people the exhausted district. With the count came as bishop, the Cid's confessor, Jeronimo Bisquio, who built the old cathedral, where he was, full of years and honours, laid to rest. The townsfolk early gave proof of their insubordinate temper, and made

SALAMANCA CATHEDRAL FROM THE SEMINARIO

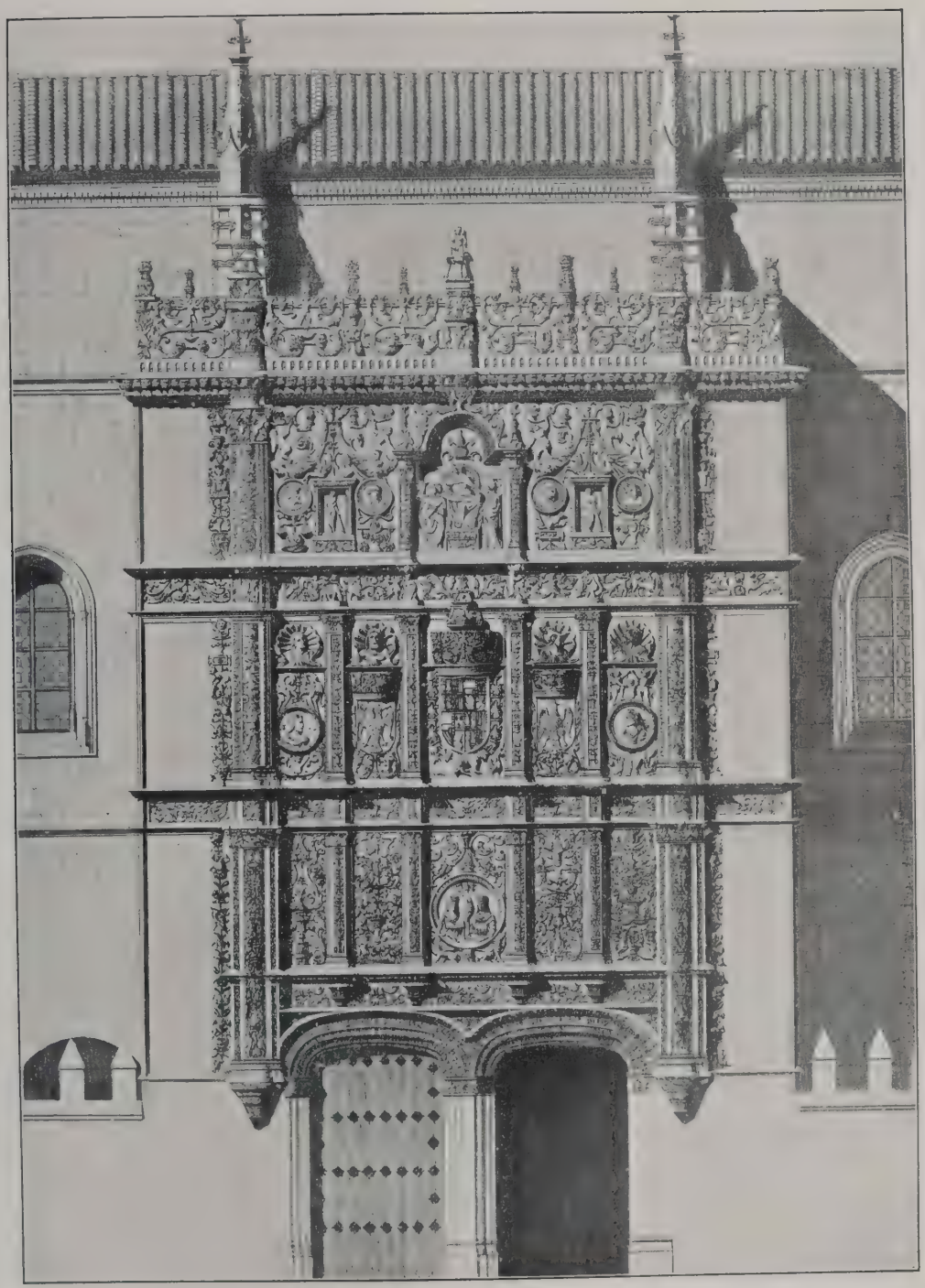
forays on their own account into the Moorish territory, each man, as they proudly declared, being his own leader. Their want of organisation more than once cost them dear, and they were at last constrained to ask the king to appoint a commander. Under his guidance

SALAMANCA CATHEDRAL FROM THE EAST

they achieved wonders. In 1170 they broke out into open rebellion against Ferdinand II., and were defeated by him with great slaughter at Valmuza. The bishops were of the same martial mood as their flock, and we read of one of them following Henry of Trasta-

THE SEMINARIO FROM THE IRISH COLLEGE, SALAMANCA

mara to the field with five hundred lances. Meanwhile the town was distracted by bloody feuds and deadly vendettas, which the exertions of St. John of Sahagun (1460) allayed but could not extinguish. In all the civil wars to which the kingdom was a prey, Salamanca took a violently active part. In every disputed succession or political crisis,



PORTAL OF THE UNIVERSITY, SALAMANCA

RIVER GATE

the old faction fights. Yet amid the incessant clash of arms, arts and letters flourished, and the university was acclaimed by Pope Alexander IV in 1255 as one of the four wonders of the world. But in the eighteenth century came floods, bad harvests, and the earthquake of 1755. It was but a poor and broken-spirited city, on which the French levied a crushing contribution in 1809, and which three years later they sacked from end to end. Salamanca has worshipped Mars and the Muses; but the war-god has turned savagely on his devotees, and from the scene of so many bloody encounters the Genius of Learning seems at last to have fled shuddering away.

"Fortis Salamantina," the old cathedral, was consecrated by Bishop Jeronimo, and seems to have been completed about 1180. Massive, simple, and vigorous, a formidable stronghold if needs were, the building is in strict harmony with the spirit of the place.

the rival factions took opposite sides, and the streets of the city ran red with blood. The university established by Alfonso IX. in the first quarter of the thirteenth century made the name of Salamanca illustrious from Lisbon to Novgorod, but so far from humanising the townsfolk, inflamed their passions still more. The various "nations" of students came to blows, and town and gown riots succeeded

ENTRANCE TO THE UNIVERSITY

ALTAR-PIECE IN THE UNIVERSITY CHAPEL

THE PACIFICATION OF THE FACTIONS OF SALAMANCA (A RELIEF BY DON ANICETO MARINAS)

It has undergone little alteration since its completion, but its original Romanesque character has been modified by Gothic influence. Both nave and aisles terminate —as at Valladolid—in apsidal chapels. The west door is approached through a long gallery or portico, adorned with Gothic statuary. The nave fortunately is not blocked by the choir, and is stern and imposing. It is lit simply by round-headed windows. Over the crossing rises the noble lantern, called by the Salamancans the Torre del Gallo, which Street thought one of the most thoroughly good and effective he had ever seen. The roof is domed and laid with tiles; at its angles are pointed towers or spires pierced with windows, and, between these, peaked gables, also with windows.

Standing beneath the lantern, we can admire the fine retablo, fitted to the curved wall of the apse. It is better executed, on the whole, than the fresco above it, painted perhaps half a century later by Nicholas Florentin. In the chancel are buried several scions of royalty, together with various bishops and knights. In the south transept are three interesting tombs dating from the late thirteenth century, and a fourth in the best Gothic style, which probably dates from the beginning of the fifteenth. The aisles are adorned with frescoes

CLOISTERS OF SANTO DOMINGO

FAÇADE OF THE IRISH COLLEGE

THE UNIVERSITY LIBRARY, SALAMANCA

CHURCH OF SANTO DOMINGO

chapel of St. Bartholomew is the mausoleum of the Anaya family. On a slab of alabaster, supported by lions, lies the effigy of Diego de Anaya, Archbishop of Seville, in full pontificals and watched over by a lion, a dog, and a hare; at the sides are sculptured Christ with the Twelve Apostles, and the Virgin with an equal number of women saints, and at the angles groups of friars and prelates. The makers of this and of the beautiful Renaissance railing round it are unknown. The other sepulchres of members of the same family are hardly inferior in conception and workmanship. In two cases the deceased are represented in semi-Moorish costume, according to an affected fashion of the fifteenth century.

by a local painter of merit, Fernando Gallego, specimens of whose work may also be seen over the altars in the four angles of the cloister. The latter is approached from the transept through a fine Romanesque doorway. Communicating with it is the ancient Talavera chapel, where the Mozarabic ritual is followed six times a year. Street thinks this chapel owes its peculiarities to Moorish influence, and that it was built by the architect of the lantern. Of the three other chapels opening into the cloister, St. Barbara's, built in 1350, deserves notice as the spot where the university examinations were at one time held, while synods and provincial councils assembled in the beautiful chapel of Santa Catalina. The

THE CHOIR, SALAMANCA CATHEDRAL

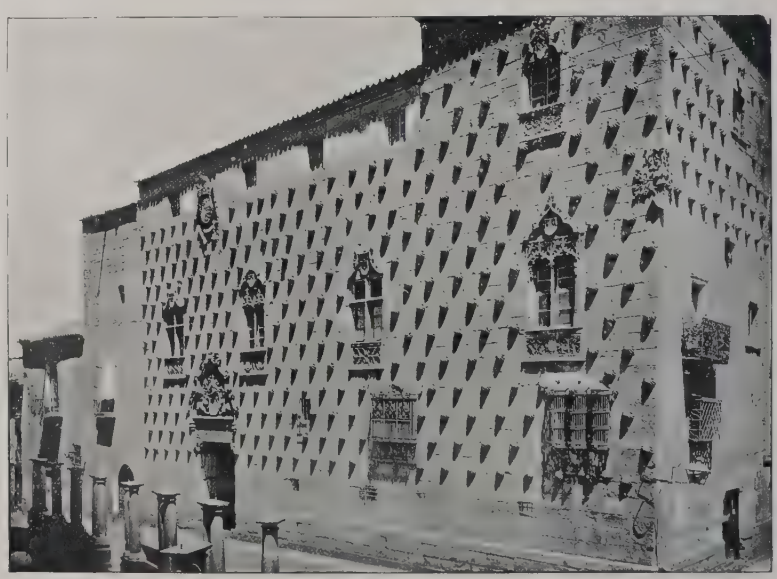
CLOISTERS IN THE RUINED COLEGIO DE LA VEGA

ENTRANCE TO THE CHAPEL OF THE BISHOP OF SEVILLE, DON DIEGO DE ANAYA.
SALAMANCA CATHEDRAL

THE UNIVERSITY

Against the north side of the old cathedral is built the new—a vast, ambitious, and unpleasing structure designed in 1512 by Juan Gil de Hontañon. The west front is the oldest and the best part of the fabric, and is in the florid Gothic style. The central porch is profusely adorned with statuary, reliefs, heraldic achievements, and intersecting arches. Hardly a square foot has been left free of decoration, and the whole is overwrought and extravagant, though the rich cream colour of the stone in itself produces a pleasing effect. The tower over the portal is one of the few really praiseworthy performances of Churriguera. The Puerta de las Palmas on the north side of the church deserves praise, but the whole fabric suffers from comparison with the earlier work beside it.

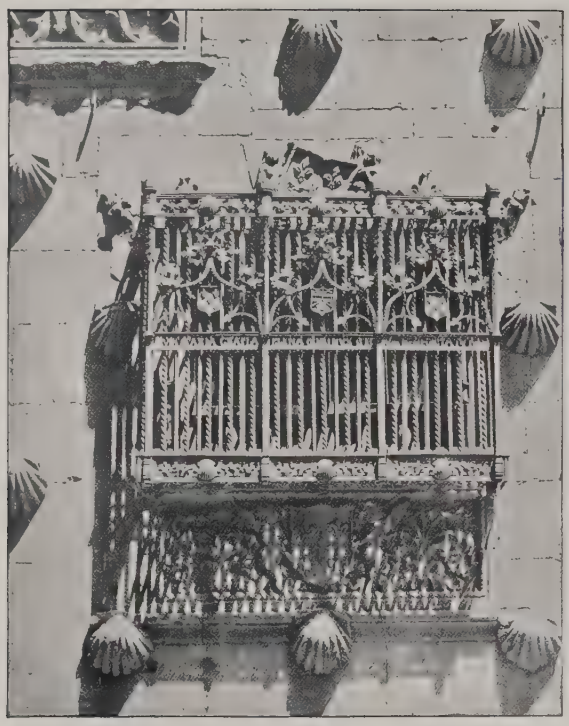
The interior is not unimpressive. The transept does not project beyond the aisles. Over the crossing is a lantern with a superabundance of ornamentation which betrays the hand of Churriguera. The balustrade and frieze running above the piers of the nave are altogether good and graceful, and the careful limiting of the light and heat by the small rounded windows is a feature worthy of imitation elsewhere in Spain. The chancel contains the urns in which are enshrined the ashes of St. John of



HOUSE OF THE SHELLS

HOUSE OF DOÑA MARIA THE BRAVE

THE HOUSE OF SALINAS, SALAMANCA



BARRED WINDOW OF THE HOUSE OF THE SHELLS

fine doorway in the south aisles, close to a good picture of the Madonna by Morales.

Of the forty colleges that once constituted the world-famous university and which were attended by 10,000 students, only three remain. The one to which the name university is specially appropriated seems to have been rebuilt about 1420 by Alfonso Carpintero. Restored by order of Ferdinand and Isabella, it is counted among the earliest and finest specimens of plateresque architecture. It is approached across a fine quadrangle, in the centre of which is the statue of Luis de Leon, the most eminent of its professors. Over the double entrance are seen the heads of the Catholic Sovereigns in a medallion. Above, the three stages of the façade are

Sahagun and St. Thomas of Villanueva, and behind in the Carmen chapel are the tomb of Bishop Jeronimo and the black crucifix—the Cristo de las Batallas—carried by the Cid at his saddle-bow.

The choir is a good illustration of Churriguera's decorative frenzy. The chapels are uniform in size and the Gothic style. The Golden Chapel is the most remarkable on account of its gilding, and the fine tomb of the decorator, Canon Sanchez de Palencia. Good paintings by Gallego are to be seen in the chapel of St. Anthony, and by Navarrete in the chapel del Presidente. The sacristy is a particularly gorgeous apartment. The new cathedral communicates with the old by a

THE UNIVERSITY, SALAMANCA

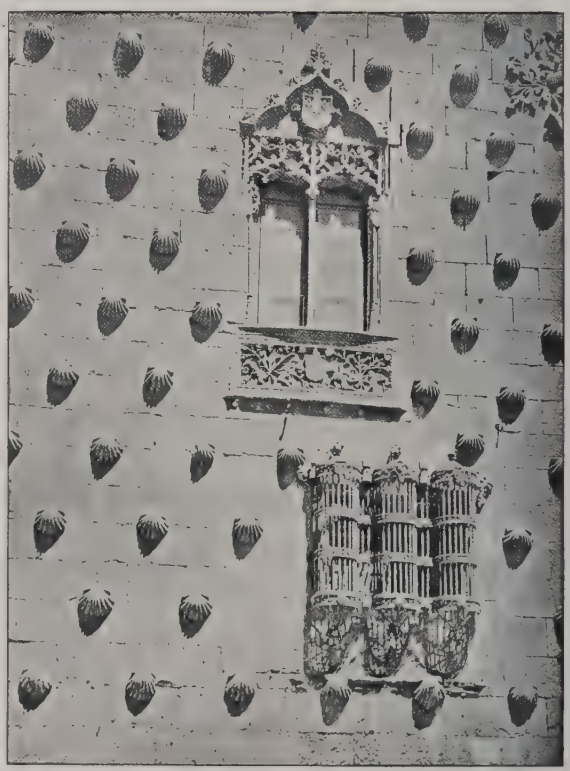
THE COLLEGE OF CALATRAVA

GALLERY, HOUSE OF SALINAS

HOUSE OF MONTEREY

divided into panels, filled with escutcheons, medallions, scrolls, and grotesques, the work of Enrique de Egas, and all admirably chiselled in the creamy stone characteristic of the town. The staircase and library (in which many valuable Greek MSS. are preserved) are stately, and reminiscent of the golden days of learning in Spain. One side of the quadrangle is flanked by the Escuela Menor, also dating from the sixteenth century.

The college of St. Bartholomew, founded by Bishop de Anaya in 1401, was the most famous and aristocratic of the colleges. Little or nothing remains of the original structure. The present building is simple and massive, mainly in the Grecian style. The quadrangle is very fine, and from it the staircase, perhaps the noblest in Spain, leads up to the first floor. The remaining college is the Irish Seminary built in 1521. It is a fine classical edifice, and the chapel contains a retablo which ranks as one of Berruguete's best works. The fine old Colegio de Calatrava, founded by the great military order of that name, no longer forms part of the university. It was restored at the end of the eighteenth century, but the old portal was spared with the saints' heads and the knights upholding the banner of the Order carved above it. To-day the university counts only 1200 students, all — except the Irish Seminarists — drawn from the neighbouring provinces; and no book or pamphlet bearing



BALCONY AND BARRED WINDOW OF THE HOUSE OF THE SHELLS

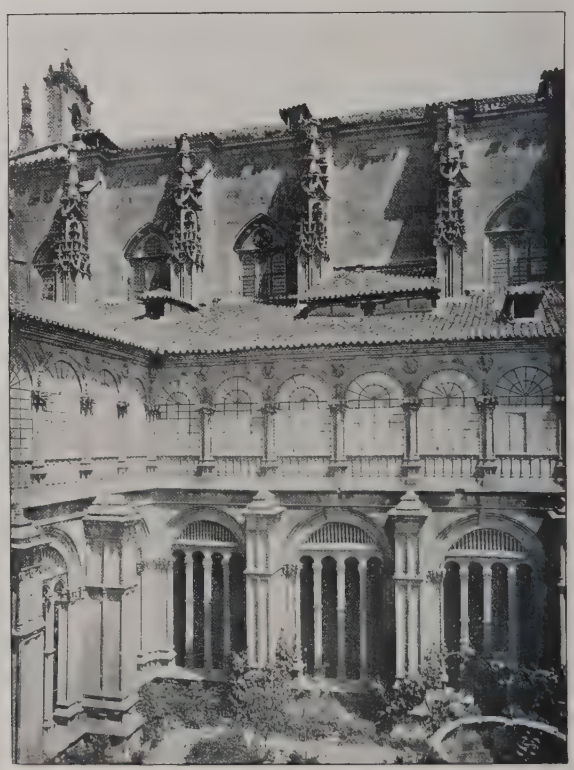
PARISH CHURCH OF THE HOLY GHOST

TOWER OF MONTEREY'S HOUSE

THE TOWN HALL, SALAMANCA

the imprint of the university press is to be purchased in Salamanca.

The doctors of this famous school will for ever be remembered as having contemptuously dismissed the projects of Columbus, but that great man found a protector and sympathiser in Friar Diego de Deza, afterwards grand inquisitor of Spain. The discoverer found a refuge with this learned ecclesiastic in the Dominican priory, now replaced by the church and convent of Santo Domingo, built between 1524 and 1610. The façade is in the Renaissance style, covered with statuary excellently well wrought. On each side of the portal are the statues of saints of the Order, above them being seen the Doctors of the Church and a good relief of the Martyrdom of St. Stephen by Juan Ceroni. Above this again is a crucifixion, overshadowed by the great arch which encloses the whole front.



CLOISTERS OF SANTO DOMINGO

The lateral façades are mainly Gothic. The gilded nave is as spacious as a cathedral's, but the retablo by Churriguera, is gorgeous and garish. In this church is entombed the Terror of the Low Countries, the famous Duke of Alba.

Another huge pile is the convent of the Augustinian nuns, built in 1626, and containing a "Conception" by Ribera. San Benito, founded in 1104 and rebuilt in the fifteenth century, contains the tombs of the Maldonado family, who were responsible for most

DOOR OF THE CHURCH OF ST. MARTIN

GATE OF THE CHURCH OF SAN BENITO

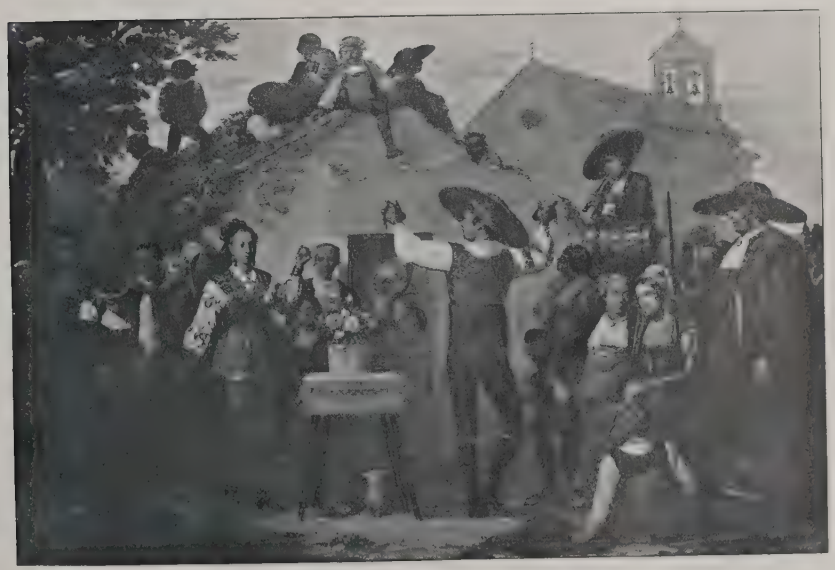
CHARRO, OR PEASANT OF THE PROVINCE

of the sanguinary faction fights that convulsed the town in the Middle Ages. An architectural curiosity, to which Street called attention, is the little circular church of San Marcos, with its three apses vaulted with semi-domes, while the rest of it is roofed with wood. This singular church was built by Alfonso IX. in 1202. Most of the religious edifices of Salamanca have been restored and disfigured since the Renaissance.

The city, however, is still adorned by several fine old mansions of the nobility, all of a "plateresque" aspect. Of this style the best example is the Casa de las Salinas, built in 1538, and adorned with admirably executed statues and reliefs. The terminal figures on the brackets supporting the balcony of the quadrangle are especially deserving of note, on account of their vigour and variety of postures. The Maldonados' house, the Casa de las Conchas, which dates from 1512, is curiously but inartistically stippled all over with shells. The Palace of the Counts of Monterey is less striking but more dignified and simple. The Torre de Clavero, dating from 1470, is a fine example of Castilian military architecture, with its eight faces strengthened with turrets or bartisans projecting not from the angles, but from the middle of each of the eight sides. Close by is the street called after the Yellow Well from which St. John of Sahagun miraculously rescued a drowning child.

There is little else to look at in decaying Salamanca except the central square, one of the finest open spaces in Europe. Like the plaza at Valladolid, it is surrounded by a colonnade, above which houses of uniform architecture rise to a height of three storeys. The arcades are adorned with busts of Spanish worthies, one of Cortés marking the site of his lodgings when a scholar here. One side of the square is occupied by the town hall. The middle of the space is planted as a garden. Here bull-fights on an enormous scale have been organised, and from the balconies, capable of holding 20,000 spectators, the townsfolk have often witnessed public executions and autos-da-fé. The cessation of such spectacles may console them for the decline of Salamanca as a seat of learning and a centre of industrial activity.

"MARKET, PROVINCE OF SALAMANCA. A BAD BARGAIN," BY J. ARAIYO
(NATIONAL EXHIBITION OF BEAUX-ARTS, 1884)



"PEASANTS' DANCE," BY D. FIERROS

AVILA

AVILA, like Salamanca and Segovia, was colonised and probably rebuilt by Raymond of Burgundy. To him we owe those venerable walls, stern but beautiful, of ruddy granite that fence round the noble-looking city. They rise so high that they shut out from view all that they enclose, except the towers of the cathedral. In parts the masonry is 14 feet thick and 42 feet high. Eighty-six towers rise above the battlemented parapet at places by 18 feet. Of the ten gateways, all flanked by towers, the most impressive are the Puertas del Mercado and de San Vicente, the former admitting to the scanty ruins of the old Alcazar, the latter facing St. Vincent's church. Both the gateways are bridged over by a crenellated arch or gallery springing from the flanking towers. A walk round these ramparts carries the mind back very vividly to the days when knighthood was in flower, and when Avila "of the knights" was before all else a fortress. When the walls were built, churches and suburbs were left outside the *enceinte* that the military advantages of the town's lofty situation might not be lost. Once, when the knights of Avila returned from a successful expedition against the Moors, the ungrateful commons shut the gates, and refused them admittance unless they agreed to surrender half their gallantly-earned booty. Hearing of this, Count Raymond expelled the churlish townsmen, forced them to dwell in the suburbs, and gave the town over entirely to the gentlemen.

GENERAL VIEW OF AVILA

The cathedral is reckoned one of the finest examples extant of the fortress-church of the Middle Ages. It

GENERAL VIEW OF AVILA

GATE OF SAN VICENTE, AVILA

was founded, according to one version, by Fernán Gonzalez, Count of Castile, and rebuilt in 1091 by Alvar Garcia, a Navarrese. The apse is the oldest part, and is built into the wall, so as to make a bastion or projection; the lateral walls may date from Garcia's time, but the rest of the church must be less old by one or two centuries. The chapels in the chevet cannot be distinguished from the outside, and the rampart walk, or allure, passes over them; on the inner side of this rises a battlemented parapet, from which we look down on the roof of the ambulatory and the windows of the chancel. The tower of the north-west angle of the church was also evidently designed for defence, should occasion require. The buttresses project as boldly as those of a late Norman keep, and are outlined with a ball enrichment. The entrance to the cathedral is comparatively modern. The beautiful west window, in a wide elliptical frame, has been unfortunately half hidden by a curious retablo-like screen, surmounted by the escutcheon of the chapter. At each side of the door is the figure of a wild man with shield and club.

A much finer porch admits to the north aisle. The jambs are adorned with the statues of the Apostles and the five orders of the arch with reliefs of angels and prophets. In the tympanum, with its central figure of Christ

APSE OF THE CATHEDRAL, AVILA

ENTRANCE TO THE CATHEDRAL, AVILA

SIDE DOOR OF THE CATHEDRAL, AVILA

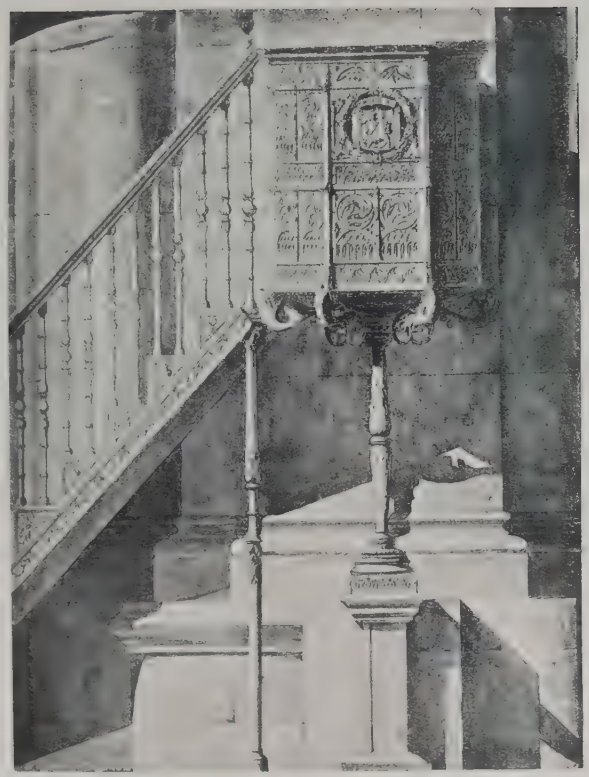
AVILA CATHEDRAL

seated, and reliefs of the Betrayal and Last Supper, the Coronation of the Virgin, and the Angelic Choir. Street recognised the work of the architects of the portals of Leon and Burgos. Guarding the porch are the figures of two lions couchant on pedestals.

Completing our survey of the exterior by a glance at the beautiful wheel-window of the north transept, we enter this sombre and ancient fane. We notice that the aisles are only half the height of the nave, and that the triforium windows, through which light once reached them, have been blocked up. The tall windows of the clerestory, placed between great double flying buttresses, have also been half filled up. Darkest of all are the chapels in the chevet, hollowed in the thickness of the city wall. The ambulatory is divided into two aisles, the outer narrower than the inner, by a series of tall slender columns carrying some fine groining. This is the most beautiful part of this beautiful church.

Behind the high altar is the tomb of the learned bishop, Fernández de Madrigal, who died in 1453. He is represented in effigy writing at his desk. Behind and above him is a fine relief of the Adoration of the Magi, by some ascribed to Berruguete, by others to Domenico Fancelli. Berruguete's father was one of the three painters of the reredos (Santos Cruz and Juan de Borgoña being the others), and his St. Peter and St. Paul with the four Evangelists and four Doctors of the Church may be pronounced the finest part of this ambitious and, on the whole, successful, composition. The whole chancel is shown to advantage by light coming through the beautiful glass with which Albert of Holland filled the thirteen windows above. Another Dutchman (Cornelius of Holland) completed the choir stalls, begun by Spanish hands in 1527.

In the south transept, beside the beautiful Renaissance retablo illustrating the career of St. Secundus, are some interesting sepulchres, the finest being those of a bishop and a knight of the Davila family. On another tomb the sides are sculptured with the figures of two savages whose woolly hair is pulled by a mischievous monkey. In the chapel of St. Michael, at the north-west end of the nave, is an interesting tomb of the thirteenth century: the reliefs represent a funeral, the frantic grief of the mourners con-



PULPIT OF FORGED IRON, AVILA CATHEDRAL

SEPULCHRE OF DON JUAN DAVILA, AVILA CATHEDRAL

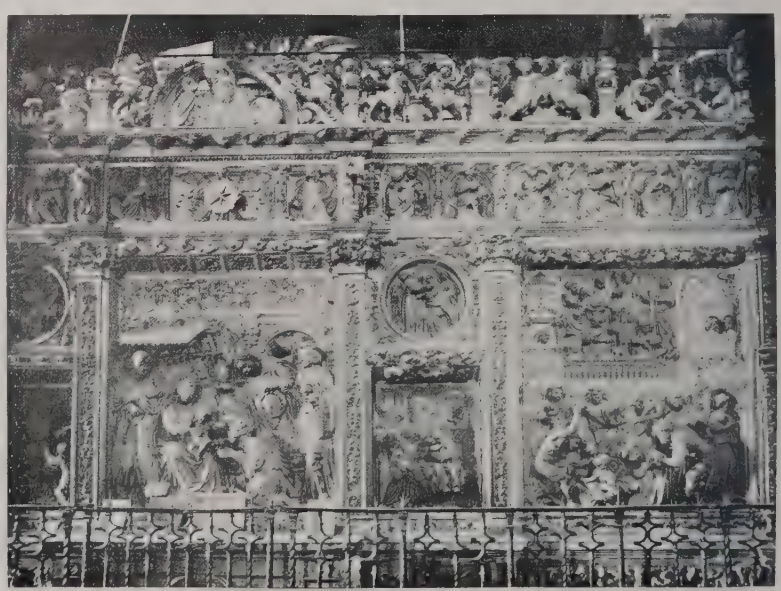
A GATE, AVILA CATHEDRAL

trasting strikingly with the professional stoicism of the clergy.

Outside the wall—an excrescence therefore to the cathedral—is the gaudy chapel of St. Secundus, built in 1595, and decorated with frescoes by Francisco Llamas.

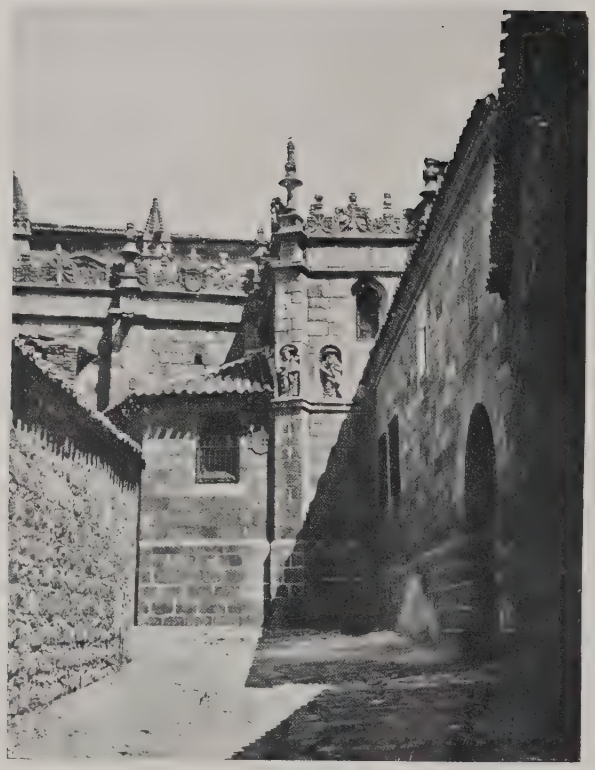
The Velada chapel, another excrescence, was finished in the eighteenth century. In the sacristy — a gorgeous Renaissance apartment — is one of Juan de Arfe's masterpieces, a superb monstrance completed in 1574. On the south side of the cathedral is a cloister, built on the site of an earlier one in the sixteenth century. The cardinal's chapel, adjoining, is chiefly interesting as the meeting-place of the Junta of the Comuneros; the windows of the chapel are filled with excellent stained-glass made by artists of Burgos.

In Roman times, Avila (or Abula, as it was then called) was the scene of the martyrdom of saints Vincent, Sabina, and Christeta. Over their remains, preserved by a converted Jew, arose a much-frequented shrine, which was swept away under the Saracen yoke. The scattered relics of the martyrs were recovered, in part at least, by St. Ferdinand, and the present church of St. Vincent was built to receive them. Parts of the fabric appear, however, to date from the twelfth century. In the crypt may be seen the rock on which the bodies of the



DETAIL OF THE CHOIR, AVILA CATHEDRAL

CHOIR IN THE CHURCH. MONASTERY OF SANTO TOMÁS, AVILA



A STREET IN AVILA

saints were exposed, and where they were protected from insult by a serpent. The church above is cruciform, the nave and aisles ending in apses. The west front is striking and sombre. It is flanked by towers, only one of which rises above the roof of the nave. This upper storey contains the bells, one of which is dated 1158. The west porch is deeply recessed within an ogival arch, and is formed by the western bay of the nave. The entrance itself, or inner arch, is of five orders, all richly and delicately chiselled, and springing from elaborately carved capitals. The jambs are occupied by the figures of the Twelve Apostles, seated on pedestals, and on a central shaft is the seated figure of the Redeemer. Over each of the two doors is a relief contained within a moulded round arch which springs from capitals adorned by the heads of bulls and lions. The enrichment of this fine porch contrasts very well and strikingly with its massive and severe framework. It is more impressive and reveals more careful workmanship than the porch in the south aisle, with its rude sculptures, and a monogram of Christ on one of the keystones — an unusual device in a Castilian church. The north façade with its massive buttresses, unrelieved by ornament, is perhaps the most imposing side of

EXTERIOR OF THE CHURCH OF SAN VICENTE, AVILA

PORCH OF THE MONASTERY OF SANTO TOMÁS, AVILA

GOTHIC GATE, IN RUINS, AVILA

WEST DOOR, BASILICA OF SAN VICENTE, AVILA

the church; but the east end, with its three apses—the central one the largest and highest—is one of the best specimens of Romanesque work in Castile. The interior is also thoroughly Romanesque. The semi-circular arches are borne by square piers standing on round bases. The vaulting is pointed, the triforium has round arches. The piers of the octagonal lantern seem to be the oldest part of the building. Turning from the ugly altar, we draw near to the shrine of the titular saints, rather reminding one of a Chinese pagoda. The high-pitched baldachino was added by Bishop de Vilches in the reign of Henry III. This prelate having his doubts as to the contents of the reliquary—which appears to date from the thirteenth century—caused it to be opened with befitting reverence and ceremony. Dense vapour immediately issued forth, and the bishop, on thrusting in his hand, was convulsed with pain, and had to withdraw it covered with blood. The sarcophagus was then closed, the bishop's doubts as to the identity of the relics being removed. The imprint of his bloody hand is to be seen on a tablet placed in the arched opening beneath the reliquary. In the south transept is buried the Jew who gave the martyrs decent burial. Outside the south aisle runs a cloister of purple granite, contrasting with the sandstone of the church. It

SEPULCHRE OF THE MARTYRS VICENTE, SABINA, AND CRISTETA, AVILA

GATE OF THE ALCAZAR, AVILA

PRINCIPAL FAÇADE, BASILICA OF SAN VICENTE, AVILA

SEPULCHRE OF THE INFANTE DON JOHN II., SON OF THE CATHOLIC SOVEREIGNS, AVILA. THE WORK OF ORDOÑEZ DE BURGOS

covers part of the burial-ground by which the church was once surrounded.

Characteristics very similar to St. Vincent's are exhibited by the "parroquia" of St. Peter in the picturesque Mercado Grande. In the transept are the tombs of the rival houses of Blasco Jimeno and Estebán Domingo, distinguished respectively by shields of six and thirteen bezants. The church is, in every respect, a noble edifice, but loses interest on account of its close resemblance to St. Vincent. In the market-place without, took place, in 1491, the auto-da-fé of the Jew, Benito Garcia, accused of complicity in the mysterious affair of the Niño de la Guardia. In the centre of the square is a modern monument to Avila's most illustrious native—the immortal St. Theresa. The arcades round about are thronged in the summer months with strangers who come here to escape the torrid heat of the plains. Avila ranks nowadays, in fact, not as a fashionable or expensive but rather as an aristocratic resort. It is, of course, very Spanish, and indeed very few foreigners are aware that the quaint, solemn city is to be regarded as a place of villegiatura.

GATE OF THE CONVENT OF ST. THOMAS, AVILA

Yet there is plenty to occupy the attention of the visitor. The town abounds in ancient churches, mostly built outside the walls, Avila having always been con-

sidered a sort of acropolis. Near the river Adaja is a curious little Norman-looking sanctuary, said to contain the ashes of St. Secundus—one of the seven missionaries who introduced Christianity into Spain. As in nearly all other Spanish cities, there is a large church of the age of Ferdinand and Isabella. Here the piety of those sovereigns raised or rather completed the Dominican church of Santo Tomás (now used as a missionary college). The exterior is very gaudy in the late Gothic style. The arrangement of the interior is curious, but not, to most people's thinking, pleasing. The chancel is square, the transept short, and not only is the choir situated in a gallery at the west end of the nave, but the altar is correspondingly elevated, leaving a depression between them. Interest here, however, centres at once in the superb monument of the Infante Juan, eldest son of the Catholic Sovereigns, who died at Salamanca

DETAIL OF THE CHOIR, CONVENT OF SANTO TOMÁS, AVILA

GATE OF THE ALCAZAR, AVILA

in 1497, aged nineteen years. King Ferdinand, with a view to softening the blow, directed his wife to be told that he and not the prince had perished; and Isabella's relief, on hearing that her husband was alive, enabled her to bear the loss of her son with comparative composure. A rather interesting study, this, in feminine psychology. The tomb is one of the

BARRED WINDOW IN THE HOUSE OF PEDRO DAVILA, AVILA

finest works of art in the peninsula, and was the work of the Florentine Domenico Fancelli, whose skill we have admired in the cathedral. In the recumbent effigy of the prince the sculptor has rendered the whole spirit of adolescence in stone. Eagles with ruffled plumage at each corner of the tomb sustain the upper slab, and between them winged children support reliefs of the Virgin and the Baptist in circular medallions. The tomb is less elaborate, but, I think, more pleasing than that of John II. at Burgos, with which one naturally compares it. The tombs of the prince's attendants, Don Juan Davila and his wife, are equally fine examples of Fancelli's skill. Sphinxes are placed at the corners of the sarcophagus, the medallions between them representing Santiago destroying the infidels, and St. John in a cauldron of boiling oil.

In the sacristy is a tomb more impressive than any of these, but in a very different way. A plain slab covers the body of Tomás de Torquemada, grand inquisitor of Spain. He lies here in a temple reared with the fortunes of those whom he had ruined and burned. Few things in Avila create a deeper, sadder impression than the undistinguished tomb of this strange, sinister priest.

Happily the memory of Torquemada is lost in that of the holy Theresa, whose fame has made the name of Avila honoured throughout the Christian world. It is still possible to follow her footsteps through her native city. The house in which she was born on March 28, 1515, has been converted into an ugly baroque church (Nuestra Seráfica Madre), and the actual room in which she first saw light into a chapel. Here the saint passed her youth; hence she stole away to seek martyrdom among the Moors, and here she came in after years to watch by the death-bed of her father. We may visit next the church of St. Joseph in the Mercado Chico, where she was baptized on April 7, 1515; and the restored and modernised convent of the Incarnation where she took the veil (November 2, 1533). More interesting is the convent of Las Madres, which occupies the site of the first house of her reformed Order. The poor chapel of St. Joseph was included in 1608 in the present handsome church designed by Francisco de Mora. Theresa's brother

is buried here, but she herself lies at Alba de Tormes, where she expired on October 15, 1582.

There are several fine mansions in Avila, mostly built of dark granite, and nearly all in the Renaissance style. The sumptuous chapel of Mosén Rubio de Bracamonte, founded in 1516, represents the transition from late Gothic. The interior is richly adorned with marble, and the tomb of Mosén (monseigneur) Rubio and his wife is in keeping with the surrounding splendour.

The Casa de las Barragañas may be supposed, from its name, to occupy the site of an older house allotted to the half-recognised consort of some nobleman or prelate, according to the practice of twelfth and thirteenth-century Spain.

CASA DE LAS BARRAGAÑAS, AVILA

THE ROMAN AQUEDUCT, SEGOVIA

SEGOVIA

THE beautiful city of Segovia stands on a high mountain-spur, overlooking the plains of Old Castile. Behind it rises the range of the Guadarrama. At its feet are green valleys, fertilised by the Eresma and Clamores. Seen from afar, as has often been said, it looks like a ship in full sail; within, as Gallenga observes, it presents an unmatched picture of the Middle Ages. You read its history on the city walls with their eighty-three towers; in the domes and belfries of its churches: in the bare and blank ruins of its deserted monasteries: in the battlemented towers of its noble mansions.

But Segovia has memorials of a period far more remote than the mediæval time. Its famous aqueduct, which dates from the reign of Trajan, is the most considerable of the works the Romans have left in Spain. Beginning at the Fuente Fria in the Sierra, 10 miles away, it runs zigzagging over hill and dale, crosses the deep valley before the city, and is carried across the streets to the Alcazar. It is constructed of huge blocks of veined granite, pieced together without mortar. Every block is visible one side or another.

VIEW OF THE ALCAZAR

For a distance of 900 yards the aqueduct is carried on one hundred and nineteen arches, varying in height from 23 to 93 feet. For a third of this length, the arches are in two tiers. The work, except for the remains of a cornice, is perfectly plain. Thirty-six of the arches between the convents of the Conception and St. Francis are restorations effected with extraordinary skill by a young monk named

THE ROMAN AQUEDUCT, SEGOVIA

ALCAZAR AND CATHEDRAL, SEGOVIA

THE CATHEDRAL, SEGOVIA

GENERAL VIEW OF THE ROMAN AQUEDUCT

Fray Juan Escovedo, who died in 1487. Nothing could be more picturesque and curious than the quaint old mediæval houses framed by these massive Cyclopean arches, through which, at one point, we enter the city.

The frowning walls, which still preserve their battlements and bastions, may also be of Roman origin; but in their present form were the work of Count Raymond of Burgundy, who repeopled Segovia as he did Salamanca. Thereafter, the citizens were always to be found in the fighting line, and took a prominent part in the ceaseless warfare with the Moor. Tradition ascribes to them and to their chiefs, Dia Sanz and Fernán Garcia, the re-conquest of Madrid; but their fair fame was tarnished in 1114 by the assassination in their midst of Alvar Fañez, the illustrious brother-in-arms of the Conqueror of Toledo.

ST. ANDREW'S GATE, SEGOVIA

In all the broils, sieges, and assaults of which Segovia was the scene, the Alcazar figured largely. It stands, grim and arrogant, at the prow of the ship, a fine typical castle of this, the castle-land, though almost entirely rebuilt after the conflagration of 1862. The strong Torre de

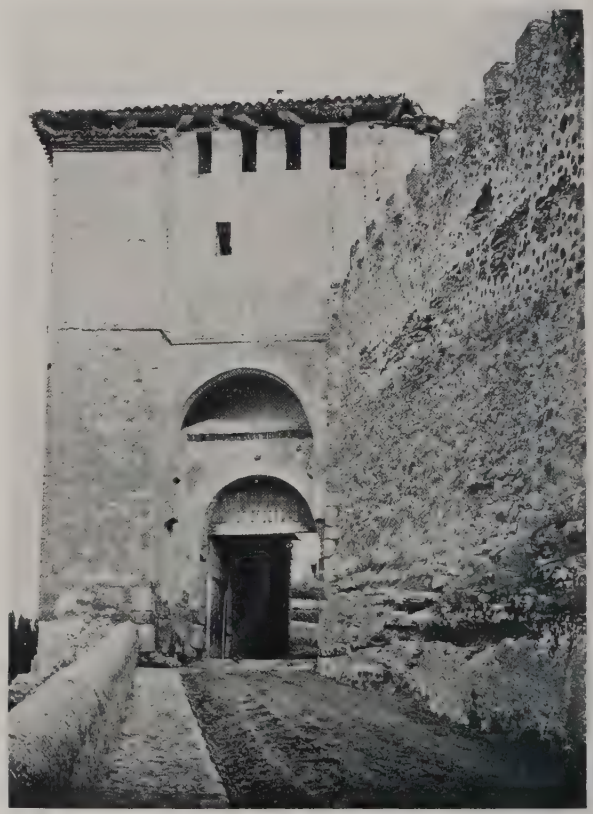
OLD HOUSES, SEGOVIA

SEGOVIA CATHEDRAL FROM THE HOYOS HILL

GROUP OF PEASANTS OF THE PROVINCE, SEGOVIA

Juan Segundo looks down upon the town, a square tower, with the bartizans in each face characteristic of Spanish castles, and windows sheltered by quaint stone canopies. The plaster with which it is covered has been stamped with a mould like the walls of the Alhambra. The interior is vaulted and has three floors. Behind it, round the inner court, are the royal apartments, which, before the fire robbed them of their splendour, were "of magical beauty." One of the rooms is pointed out as where the learned king, Alfonso X., impiously criticised the arrangement of the universe, and was frightened out of his wits, in consequence, by the fall of a thunderbolt. From the window of the King's Hall the infant son of Henry of Trastamara fell, with his nurse, and was dashed to pieces on the rock below.

The western extremity of the town and citadel is occupied by the formidable Torre de Homenage, a tower strengthened by seven turrets, which were once crowned with high peaked roofs of slate, like those that lend such a bizarre appearance to the palace at Cintra. Le Sage places in this noble castle the scene of his hero's imprisonment before his marriage; but it should be observed that the author of *Gil Blas* never set foot south of the Pyrenees.



GATE OF SANTIAGO, SEGOVIA

The Plaza Mayor of Segovia is one of

THE FAIR, SEGOVIA

A NATIVE OF SEGOVIA

the most delightful old-world scenes in Spain. The town hall, with its Doric columns, looks strangely out of place here, surrounded by old houses with projecting upper storeys and wooden loggias, almost German in character. One side of the square is formed by the chevet of the cathedral, with its seven polygonal chapels, and buttresses tapering off into spires and finials. This beautiful church was begun after plans by Hontañon in 1522. The plan is similar to that of the much uglier church of Salamanca. The west front is divided into five compartments, corresponding to the nave, aisles, and rows of lateral chapels. The ornamentation of the three doors is excellent. The tower, at the south-west angle, 345 feet high—higher, therefore, than the Giralda, and broader than the clock-tower of Toledo—is a source of legitimate pride to the townsfolk.

The interior is bright and altogether pleasing, despite the unsatisfactory lantern and the glaring retablo. The columns are massive and gracefully moulded, the arches lofty. The windows of the nave and aisles are filled with richly coloured glass. The place of the triforium is taken by a balustrade in the flamboyant style. The chapels are not particularly interesting. In one an epitaph commemorates the conversion and edifying end of a lady of gay repute, Doña Maria Quintana, who died in 1734. In the Capilla de la Piedad is a Descent from the Cross, a fine example of the genius of Juan de Juni. With a glance at the fine altar-rails and the old choir stalls, we pass into the cloister, which belonged to the ancient cathedral, and was reconstructed in good flamboyant style by Juan Campero in 1524. Here Hontañon, the architect, is buried, and here, beneath a noble tomb, sleeps Bishop de Covarrubias. In the northern aisle an inscription marks the resting-place of Maria Saltos, who died in 1237. Maria was a Jewess, and having been condemned to die by the elders of the community, on a charge of adultery, was precipitated from the Peña Grajera, the Tarpeian Rock of Segovia. At the supreme moment she was heard to invoke the Blessed Virgin. She reached the ground uninjured, was baptized,

"HENRY IV. OF CASTILE ESCORTING HIS SISTER ISABELLA THROUGH THE STREETS OF SEGOVIA,"
BY J. GARCIA MARTINEZ

PEASANTS OF SEGOVIA

AN ALTAR-PIECE IN THE CATHEDRAL

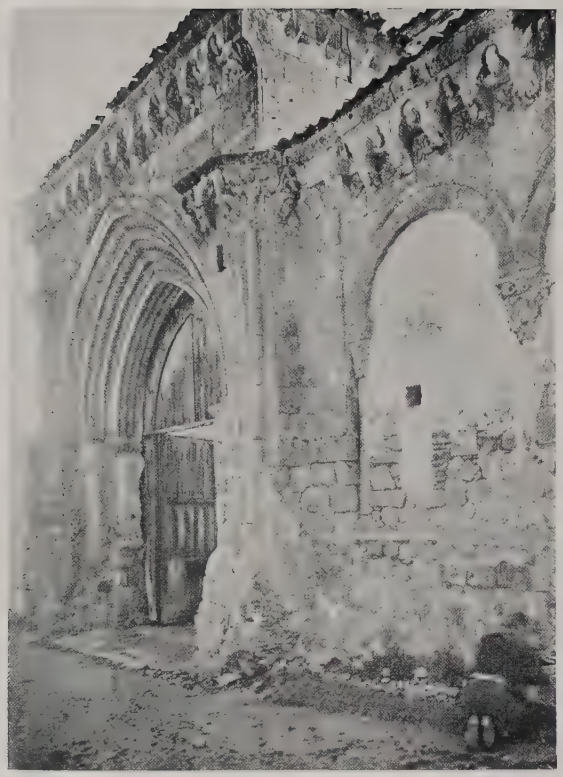
and died years after, as the epitaph relates, a devout Christian.

To the ecclesiologist the cathedral is perhaps the least interesting religious edifice in Segovia. Many of the smaller churches are of an interesting early Romanesque type, of which San Millán, outside the walls, may be taken as the best example. The fabric dates from the twelfth century, and consists of a nave, aisles, and portico, or external cloister, on each side, with four eastern apses. This external cloister is the most noticeable peculiarity of these churches. At San Millán the arches spring from finely chiselled capitals on double shafts. Cloisters, aisles, and nave alike are covered with sloping roofs, each respectively higher than the other. Over the crossing is a low square lantern, and at the east end of the north cloister, instead of an apse, is a modern square tower. The west front is very simple and pierced with a round-headed door and four windows. The interior of the church is well preserved. It is barrel-vaulted, but may once have had a flat timber roof. The capitals of the massive columns are carved with very bold figures of men and animals, and the corbels with masks and caprices, very well executed.

PUERTA DE SANTIAGO, SEGOVIA

At the church of St. Martin, in the town, the cloister (which was once used as a burial-ground) is continued across the west front, but its eastern apses have disappeared. The west porch, approached by a flight of steps, is striking and original, with statuary in the jambs of the doorway, and capitals carved with birds in

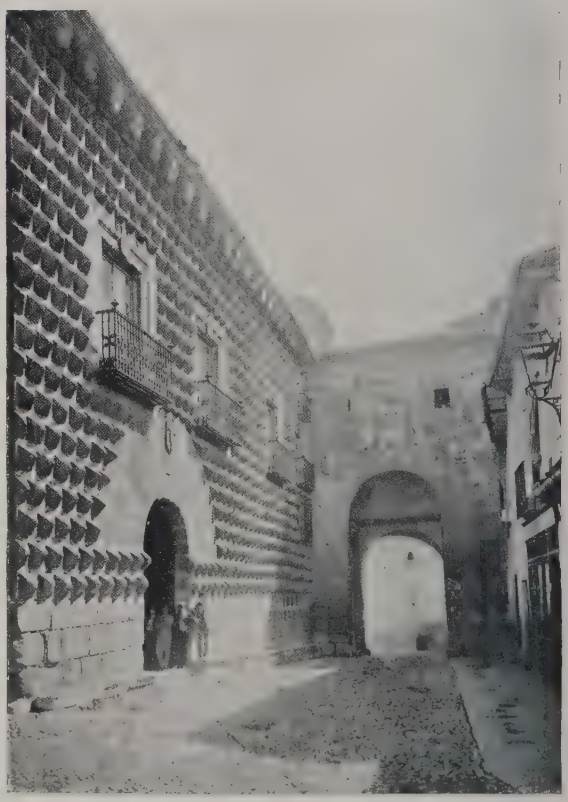
TOMB OF THE MARQUIS OF VILLENA, CONVENT OF PARRAL, SEGOVIA



SAN JUAN DE LOS CABALLEROS, SEGOVIA

arcaded windows; and the angles are splayed off, with shafts running up the middle. The pinnacle on the summit of this beautiful tower is an addition which we could well have spared.

These Romanesque churches, in which Segovia is so rich, constitute a mine of interest for the student of architecture, and he has in Corpus Christi a fine specimen of quite another type of building. The church was formerly a synagogue, and bears a strong likeness to Santa Maria la Blanca at Toledo. It was converted to the Catholic use at the instigation of St. Vincent de Ferrer in 1410. The nave and aisles are separated by horseshoe arches springing from fir-cone capitals, above couples. The lantern is modern, but the square tower, placed oddly enough over the middle of the nave, is ancient. The Bravos and Rios, two of the most famous families of Segovia, are buried here. Diá Sanz and Fernán Garcia lie in the ancient church of San Juan de los Caballeros, which is of the local type, but has the arches of its cloister closed and some of the apses removed. At San Lorenzo the cloister seems to have been converted into an aisle on one side. The most beautiful of these cloisters is that of San Esteban, which also boasts a tall and graceful tower, the best structure of the kind in Spain. The base is as high as the nave; the remaining five stages are pierced with fine



THE CASA DE LOS PICOS, SEGOVIA

CHURCH IN THE CONVENT OF PARRAL, SEGOVIA

PORCH OF THE CHURCH OF SANTA CRUZ

which is a series of blind windows. The ceiling is of wood. The transept and dome are Christian additions.

Not less peculiar in an architectural sense is the little church of Vera Cruz, near the old mint in the valley of the Eresma. It was built in 1204, more or less on the model of the church of the Holy Sepulchre at Jerusalem, by the Knights Templars. The main building is in plan a polygon, three apses projecting on the eastern side, and a square steeple on the south-east. The angles are marked by pilasters, small round windows are placed high up in the walls, and the arched entrance is on the west side. This wall makes a sort of shell or aisle round a central chapel, also polygonal, with solid walls, and vaulted in two storeys. The upper chamber is lighted by seven windows, opening into the aisle, and contains a slab marking the position of the supposed sepulchre. This chapel is entered by a double flight of steps, and has a high peaked roof, rising above that of the surrounding "aisle." The red crosses recall the original owners of this singular church, which rather reminds one in plan of our annular keeps or donjons. It is no longer a place of worship.

Not far off, in a desolate spot once described as a paradise, is the church of El Parral, founded in 1447 by the Marquis of Villena on the ground where he had worsted three assailants. The plan is that peculiar to churches of the Order of the Hermits of St. Jerome, whose chapel this was: from the ends of the transept the walls run slantwise to the chevet or east end of the nave. The effect here is good. The choir or western gallery, carried on graceful arches, almost covers in the nave, while the chancel and transept are flooded with light through six tall lancet windows with statues of the Twelve Apostles in their jambs. The chancel is adorned by a good reredos, painted in 1553, and by the fine kneeling effigies of the founder and his wife. His daughter, the Countess of Medellin, has a fine tomb in the south transept.

Near to a cave where St. Dominic used to mortify the flesh, the Catholic Sovereigns

CLOISTER IN THE CATHEDRAL, SEGOVIA

CLOISTER IN THE CATHEDRAL, SEGOVIA

established the church and convent of Santa Cruz on the site of the first house of his Order. The church has been described as an elaborate and debased copy of El Parral. The western door is profusely decorated. Over the entrance, enclosed within a trefoil arch, is a relief of the Deposition from the Cross with Ferdinand and Isabella kneeling on either side. Above are displayed their coats of arms. The church was ravaged by fire in 1809, and is now part of a charitable asylum.

We may return by the valley of the Eresma to the city, past the Carmelite convent, where St. John of the Cross is buried, and the church and arch of Fuencisla, near the spot where Maria Saltos landed unhurt from the rock above. Or we may walk round the city wall, past San Lorenzo, and re-enter the town by the picturesque Plaza del Azoguejo. A walk through the old-world streets will bring into view many of the ancient mansions which are almost as numerous in Segovia as churches. Near the Puerta San Martin is the Casa de los Picos, so called from the extraordinary pointed and facetted stones with which its façade bristles. Before it was rebuilt in the sixteenth century, it was called the Jew's House. Near to it are the few poor remains of the palace of Henry III. The dwelling of the Comunero leader, Juan Bravo, is now a book-shop. Close to the Plaza Mayor a tall square turreted tower, with its lower stages adorned with diapered plaster, rises above the home of the Arias Davila family, and another fine tower similarly distinguishes the mansion of the Marquis de Lozoya.

"A DANCE IN THE PLAZA DEL PUEBLO DE NIEVA, SEGOVIA." BY A. GARCIA MENCIA
(NO. 181, EXHIBITION OF 1871)

TUREGANO CASTLE, NEAR SEGOVIA

COCA CASTLE, NEAR SEGOVIA

ARANJUEZ

ARANJUEZ sprang into existence in the fourteenth century as the summer residence of Lorenzo Saurez de Figueroa, the master of the illustrious and wealthy Order of Santiago, who planted the land with trees and vines and olives, and erected a building that answered the double purpose of castle and convent. When the mastership of the Order of Santiago was incorporated with the Crown, Aranjuez became the summer palace of the Catholic King and his consort. In 1536 Charles V. made it a shooting-lodge, and Philip II. introduced English elms into the grounds, and employed Herrera, of Escorial fame, to construct additional buildings to better accommodate his growing family. The palace was partially destroyed by fire in 1650, and five years later a second fire reduced it to a ruin. In this condition it remained until 1727, when Philip V. rebuilt the present edifice, which was successively improved by Charles III. and Ferdinand VII.

The royal home at Aranjuez is charmingly situated in the midst of avenues of stately elms and sycamores at the confluence of the Tagus and Jarama—a verdurous oasis in the midst of treeless, waterless Castile. Philip V. constructed the palace and the public chapel with stone taken from a quarry in the district of Colmenar, which he bought for the purpose. The timber he procured from the mountains of Cuenca, and the lead for the roofing from some mines near Consuegra. Philip III. enriched the gardens with many of the fine bronzes and marbles that are to be seen there, and some of the splendid fountains were also added by his orders; but the Parterre department which Philip II. laid out was completed by the art-loving Philip IV., who furnished the busts of the Roman emperors, the statues, and the beautiful medallions. In 1748 the palace

THE ROYAL PALACE FROM THE PARTERRE

GENERAL VIEW OF THE TAGO AND THE PARTERRE, ARANJUEZ

FOUNTAIN OF THE SWAN, IN THE PRINCE'S GARDEN, ARANJUEZ

was again on fire, and the principal façade was restored by Ferdinand VII. in its present more elegant form.

Charles IV. had a particular affection for the "Spanish Fontainebleau." Here the king and queen and their favourite, Godoy, passed much of their time in the anxious days that preceded the fall of the monarchy; and here, in March 1808, the detested Prince of the Peace was torn from office and power, literally by the hands of the incensed mob. Ferdinand VII. and the camarilla by which he surrounded himself spent much of their time at Aranjuez. Here the vast conspiracy was hatched against the Constitution, which led to the battle

THE ROYAL PALACE FROM THE GARDENS

between the militia and the citizens in 1822; and here the worthless monarch intrigued until his death to re-establish the old rotten order of things which the nation had shed its best blood to wipe out.

The nearness of Aranjuez to Madrid and the beauty of its situation has always made it a favourite residence of the Spanish royal family. The town itself, which has a population of some ten thousand inhabitants, is composed of wide streets and large squares, and many noble families possess villas in the neighbourhood. The interior of the palace, which reveals an incongruous jumble of modern innovations adapted to the architecture and decoration of bygone generations, is filled with a large assortment of works of art, some possessing a very high order of merit, and others very little. The celebrated staircase which faces the principal entrance is magnificent. It leads to the *Saleta*, a room embellished with a granite chimney-piece and chandeliers of rock-crystal and bronze, and containing several paintings by Luca

Giordano. Other pictures by Giordano, painted on white silk damask, are to be seen in an adjoining apartment. In the Oratory is a superb altar, with an agate inlaid table, and Titian's "Annunciation of the Virgin." Next to the Oratory is the Hall of Ambassadors, a modern apartment, with a ceiling painted in 1850 by Vicente and Maximino Camarón. The walls of the queen's study in the same suite are covered with white damask, and the room is furnished with twelve chairs and a carved mahogany table of the time of Charles IV.

SOUTHERN FAÇADE OF THE ROYAL PALACE

The ballroom and the dining-room, even the Moorish room, in which Rafael Contreras has revived the beauties of the Alhambra, are surpassed by the music-room, which is the finest saloon in the palace. Here all the decorations are Chinese in character, worked out and enamelled with great skill; and the chandelier, which is in one piece, is an exquisite specimen of workmanship. The walls of this room are entirely covered with large porcelain plaques, representing in high relief groups of beautifully modelled Oriental figures. The looking-glasses, made at La Granja, with their frames composed of fruits and flowers, enhance the effect. Joseph Gricci, who modelled and painted the music-saloon, was one of the artists brought over from Naples by Charles III. in 1759, when he established in Madrid the factory of Buen Retiro. In addition to this superb porcelain, the palace boasts a bedstead of splendidly carved lignum-vitæ, and some pictures by Bosch (Jerome van Aeken), a painter of the sixteenth century, who is almost unknown outside Spain. These canvases represent fantastic subjects and allegories in the style of Breughel, and were highly praised by the critics of his time.

The Convent of San Pascual was founded by Charles III., and the theatre in the town owed its inception to the same monarch. The convent church contains only a few valuable pictures, but it is rich in marble and beautifully carved wood. The convent library possesses many ancient manuscripts, and the convent grounds are famous for their beauty, but the gardens of the royal palace are the crowning glory of Aranjuez.

In April or May the view from the Parterre is one of almost unsurpassed loveliness. The Reina, Isla, and Principe Gardens are furnished with a multitude of bridges, grottoes, fountains, and cascades, bordered and surrounded by an exuberance of plants and flowers

PRINCIPAL FAÇADE OF THE PALACE

from England, France, and the East, all bathed by the waters of the Tagus, and made musical with the notes of myriad birds. The nightingale returns in his thousands every spring. Here are Oriental trees, palms, and the cedars of Lebanon, and interspersed with them are the first elms introduced by Philip II. into Spain from England, which grow luxuriantly under the combined influence of heat and moisture.

The Jardines de la Reina are of minor importance, but the Jardines de la Isla are filled with natural and created beauties. In the Isabel II. Garden is a bronze statue of the queen, erected to commemorate the political events of 1834. It is surrounded by a handsome iron railing, and completed by eight stone seats and as many marble vases mounted on pedestals. The Jardines de Principe, a much more modern preserve, are divided into four departments, and bisected by avenues that lead to the various small squares and to the Princesa, Apollo, Blanco, and Embajadores Avenues, the last of which terminates in the little Pabellones Garden of the time of Ferdinand VI. In addition to these princely gardens there are the English Garden, remarkable for its carved rock supporting a well-modelled swan; the Chinese Garden with its banana plantations; and the Garden of the Princess, acquired in 1535, and adorned in 1616 with a mechanical clock, decorated with twelve bronze figures that play on bronze trumpets. On the banks of the swiftly-flowing river are the paddocks of the Crown, where camels and llamas roam, and a stud farm, where are bred English and Spanish blood horses and the beautiful cream-coloured animals of the Aranjuez stock.

The auxiliary palace called the Casa del Labrador, or Labourer's Cottage, built by Charles IV., is a remarkable structure, being a series of boudoirs, *à petit Trianon*, worthy of a Pompadour. The ceilings are painted by Zacarias Velazquez, Lopez, Maella, and other artists, and the walls of the back staircase are decorated with scenes and figures of the time of Charles I. At the top of the staircase is figured a balcony, on which are leaning the handsome wife and children of the painter, Z. Velazquez. The gilded bronze

balustrade of the main staircase contains gold to the value of £3000, and the marbles over the doors are very fine. On the ground-floor of the building, which is composed of three storeys, are thirteen statues by Spanish sculptors. In the centre of the hall is a marble figure representing Envy, and around the apartment are twenty busts of Carrara marble. Among the treasures of the palace are many Japanese vases and bronzes of great artistic value, marble busts of Minerva and Mars, a group representing a sacrifice in honour of Venus, and an enormous, beautifully carved mahogany fountain. The decorations consist of platinum, artistically worked pavements of Buen Retiro porcelain, and the most gorgeous silk embroideries and tapestries bordered with gold; while the furniture includes priceless chandeliers, Sèvres vases, candelabra, and clocks. A chair and table in malachite, a present from Prince Demidoff to the ex-Queen Isabella of Spain, is valued at about £1500. The apartment known as Retrete is adorned with a composition resembling marble in the Moorish style with Etruscan low relief, and furnished with crimson coverings bordered with gold, while all the appointments of the hall, the capricious clocks and floral stands of bronze and glass, the table of rock-crystal, and the wealth of marbles, all contribute to the magnificence of this so-called Casa del Labrador.

LA CASA DEL LABRADOR, ARANJUEZ

LA GRANJA AND EL PARDO

AFTER a visit to the Escorial the Palace of La Granja will seem a rather dull and depressing imitation of Versailles. It is called the Grange or Farm, and, appropriately enough, is in the midst of charming scenery. In the background the snowy Guadarrama lift their heads above the pine forests. On the whole one does not blame Philip V. for his choice of a royal domain, at this height of 4000 feet above the sea. La Granja—or San Ildefonso, to give it its official name—is the residence of the Court in summer. The fifth Philip was of almost as gloomy a temper as the second. He spent very little time at the pleasaunce he had decreed, for he died a few months after its completion in 1746. Here in 1724 he abdicated the throne in favour of his son, Don Luis, on whose death eight months later he was constrained to resume the royal authority.

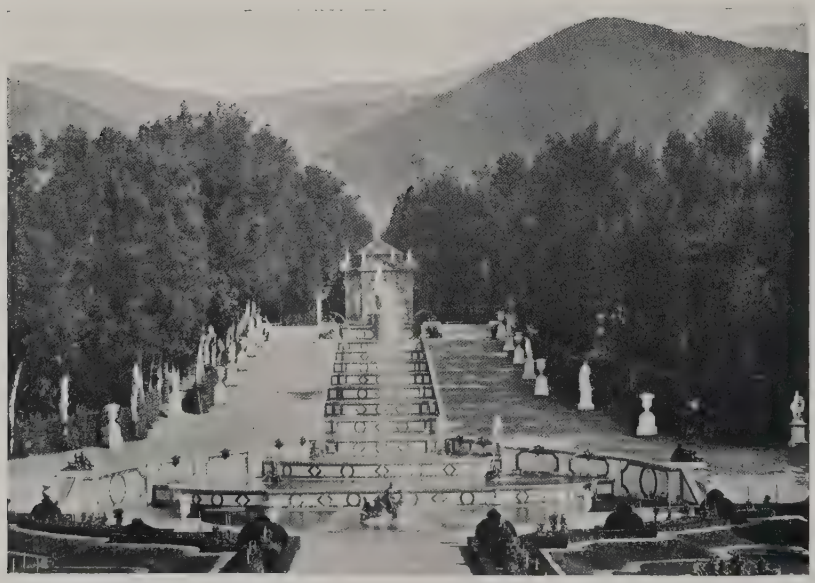
The palace itself is not a very interesting structure. The principal façade dates from 1737, and is buttressed by columns and pilasters, supporting an entablature and balustrade. Over the middle rises an attic storey, also surmounted with a balustrade, supported by caryatides representing the four seasons, between them being the coat of arms of Spain and of the Bourbons. This front was designed by Juvara, and is the most tasteful portion of the building, to which additions have been made at different epochs with little regard to harmony or good taste. The interior, however, reflects the taste of the present august occupants. Much of the heavy rubbish accumulated in preceding centuries has been relegated to the lumber room, and the vast halls and corridors have been refurnished throughout. Rich tapestries cover

GENERAL VIEW OF THE PALACE

THE PALACE AND FOUNTAIN OF FAMA, LA GRANJA

FOUNTAIN OF NEPTUNE, LA GRANJA

THE BATHS OF DIANA, LA GRANJA



THE CASCADE, LA GRANJA

THE HORSE-RACE, LA GRANJA

THE FOUNTAIN OF THE THREE GRACES, LA GRANJA

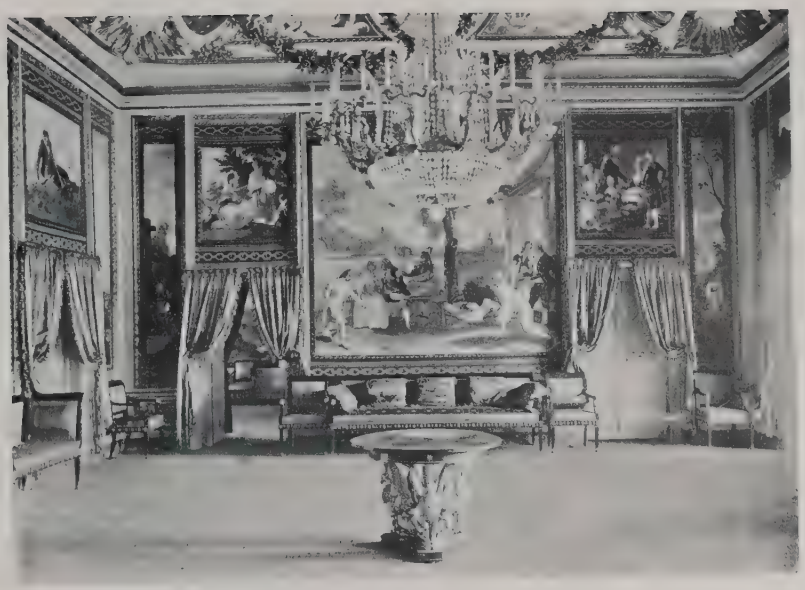
ENTRANCE TO THE PALACE

the walls, and the palace still contains upwards of three hundred pictures, though the finest works of art have gone to fill the galleries of Madrid. The chapel is only worth visiting for the tombs of Philip V. and his Italian Queen.

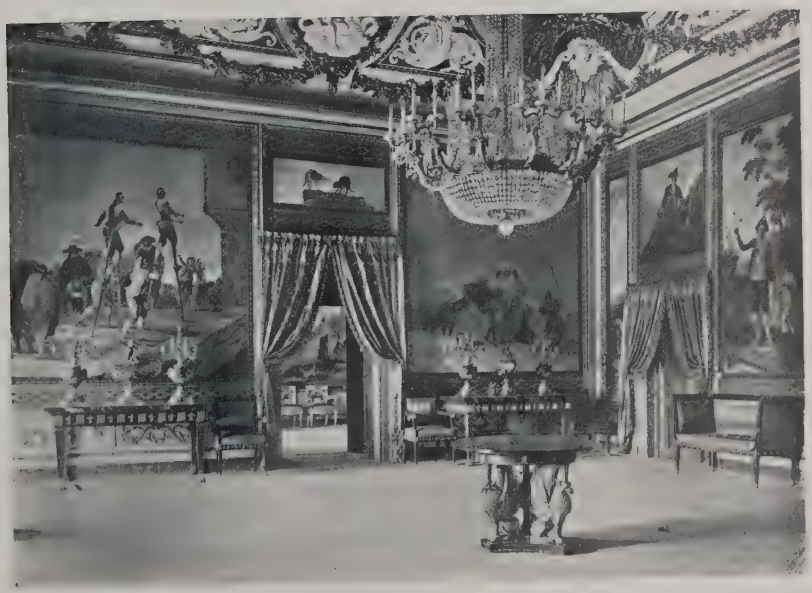
But the park is a thing of beauty and a joy at least during a long day. Here flourish the elm, the lime, the pine, and the chestnut, forming delicious woods. In the ornamental gardens exists the very finest system of fountains the world has seen. Philip V. far surpassed the achievements of the Roi Soleil in this direction. The first visit is naturally to the lake, a beautiful expanse of water on the bank of which is situated the important Piscicultural establishment, founded in 1867 by King Francisco.

The gardens are filled with statues of mythological characters, grouped with great skill among the foliage. Those most admired are the Lucretia, Daphne, Phœbus, and America. Especially beautiful is the group of Diana and her nymphs surprised by Actæon, in the centre of a magnificent fountain. Contemplating the play of the waters Philip V. is said to have exclaimed:

VIEW OF THE PALACE AND THE CASCADE



HALL OF AMBASSADORS, EL PARDO



HALL OF AMBASSADORS, EL PARDO

THE PALACE, EL PARDO

THE PALACE, EL PARDO

THE PALACE, EL PARDO

VIEW OF THE PALACE FROM THE GROUNDS, EL PARDO

VIEW OF THE PALACE, LA GRANJA

"This has amused me three minutes and cost me three millions." A still finer and taller column of water issues from the Trumpet of Fame, breaking in a shower of crystalline drops 130 feet above the water level; while miniature rainbows interlace and form an aureole round the head of the figure. In the centre of another lake, Latona is seen, embracing her children, while her enemies, transformed into frogs, vomit forth jets of water in impotent rage, which cross and recross, forming arches in bewildering variety.

This favourite home of His Catholic Majesty has been the theatre of several events of historical importance, notably of Ferdinand VII.'s final revocation of the Salic Law and confirmation of his daughter, Isabella, in the succession.

The only other royal residence near Madrid worth visiting is El Pardo, a shooting-box on a large scale, 6 miles from the capital. The hunting seat built here by Enrique III. was replaced by a palace in 1543. The building is very simple, and contains but a single court. The walls in the interior are hung with tapestries after the designs of Goya (made in Madrid) and Teniers (made at Les Gobelins). Students of Spanish art should visit this palace for a sight of the best of the very few remaining works of Gaspar Becerra—the Legend of Perseus and Andromeda. The chapel contains a copy of Ribalta's altar-piece in Magdalen Chapel, Oxford. Over the staircase is a fine equestrian portrait of Don John of Austria, attributed to Ribera. These works of art having been inspected there is little to detain you at El Pardo. The shooting in the adjacent covers is excellent, but this few of my readers will have the time or opportunity to prove for themselves.

ANTE-ROOM, EL PARDO

DINING-ROOM, EL PARDO

CUENCA

CUENCA, a city of New Castile, lies very much off the beaten track, in a wild and savagely beautiful region of forest-clad mountains. The town occupies the slopes of a hill between the rivers Jucár and Huécar, the houses descending to the depths of the valley. From most points of view Cuenca presents the appearance of a picturesque pyramid of buildings above which rise other pyramids of grey rock, contrasting sharply with the white houses. The beauty of the scene is increased by the deep, wild gorges in which the rivers foam and gurgle. The old town, overlooking the Jucár, is girdled by ruinous walls, which are pierced by six gates. The once formidable Alcazar lies in ruins. The town was considered a strong fortress by the Moors, and in 1177 resisted the Spanish arms during three months. It has been besieged over and over again, in the course of centuries. Its citizens joined the Comunidad in Charles V.'s time; but their leaders were invited to a banquet by Doña Iñes de Barrientos, whose husband they had offended, and were by her drugged and murdered. Cuenca was taken and plundered by the Carlists in 1874. The victors committed atrocities and excesses, which contrasted oddly with the religious sympathies supposed to animate their leader and their faction. They were commanded on this (for them) most inglorious occasion by Don Alfonso, brother of the Pretender, and his wife, Doña Blanca.

The most important building in Cuenca is the cathedral, which is no longer used as a place of worship, through the collapse of the lantern six years ago. The façade makes a good impression at a distance, but seen near at hand, its poor baroque workmanship and design becomes painfully apparent. The church in the main is a thirteenth-century structure composed of a nave, aisle, transept, and seven eastern apses. The nave is separated from the aisles by massive cylindrical pillars of majestic effect. The transept is so well contrived that from it one can obtain at a single *coup d'œil* the whole perspective of the church. The right transept was formerly lit by three tall pointed windows, now unfortunately filled up; the left is in the plateresque

AT CUENCA

style. The fine Gothic retablo of the high altar has been replaced by one in the neo-Roman style. Several of the chapels are worth examination, particularly that of the family of Albornoz, to which belonged the famous cardinal. The altars in this chapel are adorned with paintings by Hernán Gañes, a Valencian pupil of Leonardo da Vinci. The doors of the cathedral, the work of Jamete, are compared by one authority to Flemish pictures sculptured in wood.

The other buildings of Cuenca do not call for special mention. The plaza is an irregular, vastly picturesque expanse, and the dark, narrow streets and sombre background of forest are in strict harmony with the town's tragical associations.

THE VALLEY OF THE JUCÁR, CUENCA

After Madrid, Guadalajara is the most important town in the north of New Castile. The name is derived from the Arabic *Wad-al-Ḥajara*. It was taken from the Moors in the time of Alfonso VI. by Alvar Fañez, cousin of the Cid. The valiant knight figures in the town's coat of arms. Another reminder of those brave days of old is the wooden image of the Virgen de las Batallas always carried by Alfonso VI.; it is preserved in the curious oriental-looking church of Santa Maria, dating from the fifteenth century.

The lion of the place is the fifteenth-century palace of the Dukes of Infantado, built in 1461 by Enrique and Juan Guas for the Marquis Diego Hurtado de Mendoza. Cardinal

INTERIOR OF CUENCA CATHEDRAL

Mendoza, "el tercer rey," died in this palace in 1495. The façade of the palace is Gothic with certain Renaissance features. It is studded with triangular nail-heads. A balcony runs across the front, and above the door two colossal figures support a coat of arms. The inner quadrangle is surrounded by two galleries, very richly sculptured with escutcheons, eagles, griffins, &c. The apartments, particularly the Salón de Linajes, are remarkable for their artesonado ceilings. Since the year 1879 the building has served as a military orphanage.

The tomb of the founder of this stately palace is to be seen in the church of San Ginés; close to him are entombed his kinsmen, the first Counts of Tendilla. The old convent of the Franciscans, now used as a workshop by the Royal Engineers, was rebuilt by Don Diego and intended by him to become the mausoleum of his family, but the monuments have all been removed. The Royal Academy of Military Engineering — the Spanish Woolwich — is itself an imposing and ancient building, formerly the palace of the Counts of Montesclaros.

Higher up the Henares, at the very gateway of Castile, is the old episcopal city of SIGUENZA, a striking picture of the Middle Ages. It is still girdled by walls, with flanking towers and bartizans, and commanded by the formidable Alcazar, in which Don Pedro imprisoned the unfortunate Queen Blanca. Some of the buildings in the town itself, such as the Ayuntamiento, are hardly less striking and ancient. Many of the private residences owe their air of wealth and dignity to the rich canons and prebendaries by whom they were once inhabited.

The cathedral is important. It is an early Gothic structure exhibiting the transition from the Romanesque. The west front is approached across an atrium or portico, and is pierced by three doors, over one of which is a good low relief of the Apparition of the Virgin to San Ildefonso. The front is flanked by square massive towers, battlemented and connected by a stone balustrade. The nave and aisles are of equal breadth, and are separated by twenty-four pillars of twenty clustered columns each. The nave is lit by a

notable rose-window in the west front. Another fine window lights the south transept. The chancel is railed by a very good reja, and has two alabaster pulpits constructed by order of Cardinal Mendoza. The high altar, a work of considerable merit, is draped with valuable Flemish tapestries. The chapel of St. Librada, patron of the see, is adorned by a notable reredos, and contains her relics. The chapel of San Marcos boasts a triptych of the fifteenth century, and the chapel of St. Katharine, some interesting tombs and flags taken from us English in 1587. The choir is an elaborate work, richly encrusted with precious marbles, and containing some good carving. The pulpit is one of the best in Spain. The collection of relics in the sacristy almost rivals that of Oviedo. Another treasure is the richly encrusted custodia, presented by Cardinal Mendoza.

VIEW OF THE CHANCEL, CUENCA CATHEDRAL

We are ignorant as to the exact date of the foundation of this noble cathedral, but it is evident that it was begun not later than the middle of the twelfth century.

About 15 miles above Siguenza stands in a commanding and romantic situation the mighty castle of the great dukes of Medina Celi, whose tombs it contains.

Alcalá de Henares, between Guadalajara and Madrid, is the city which has made out the best claim to have been the birthplace of Cervantes, who was indisputably *baptized* here,

VIEW FROM SAN JUAN HILL, CUENCA

on October 7, 1547. Katharine of Aragon was also a native of the town. Here flourished the university established by Cisneros, in the fine Colegio de San Ildefonso, but transferred to Madrid in 1836. Under the auspices of this illustrious institution was printed

the famous Complutensian Bible in Hebrew, Chaldee, Greek, and Latin—the first great polyglot Bible.

The town, though it wears a sad, forlorn look, still contains many reminders of the great days that are gone. You may with admiration gaze on Fancelli's superb monument and tomb of Cisneros, in the Gothic college called the Magistral; and contemplate with reverence the vast archives disposed in seventy halls. The ancient palace of the archbishops of Toledo is also an enormous and impressive building, the work of Covarrubias, with grand staircases, spacious halls, richly carved ceilings, and over all that air of grave majesty that bespeaks the abodes of the great princes of the Church.

SEPULCHRE OF CARDINAL D. FR. FRANCISCO XIMENEZ DE CISNEROS, ALCALÁ DE HENARES

PASEO DE CERVANTES, ALCALÁ DE HENARES

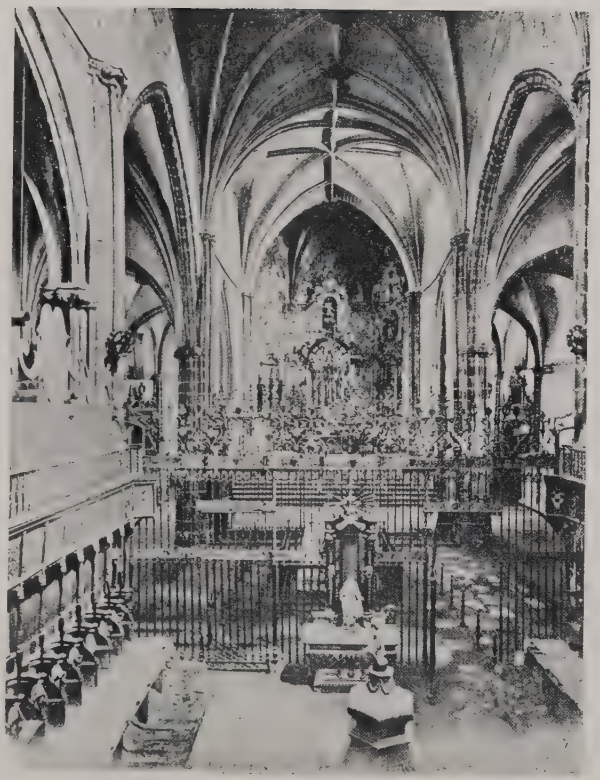
THE UNIVERSITY, ALCALÁ DE HENARES

MOORISH PALACE, ALCALÁ DE HENARES

PASEO DE LA ESTACIÓN, ALCALÁ DE HENARES

FAÇADE OF THE ARCHIVES, ALCALÁ DE HENARES

GENERAL CENTRAL ARCHIVES, ALCALÁ DE HENARES



INTERIOR OF THE CATHEDRAL, ALCALÁ DE HENARES

NAVE OF THE CATHEDRAL, ALCALÁ DE HENARES

SEPULCHRE OF DON ALONSO CARRILLO, ARCHBISHOP OF TOLEDO,
ALCALÁ DE HENARES

GENERAL CENTRAL ARCHIVES, ALCALÁ DE HENARES

CIUDAD REAL

THE seated and crowned figure in the arms of Ciudad Real is that of King Alfonso X., by whom the town was created in 1273. It was built round the well of San Gil, which to-day bubbles up in the Plazuela del Pilar, and was peopled largely by the inhabitants of the town of Alarcos destroyed by the Moors. The new colony was founded to bridge over the wide gap left between the older possessions of the Castilian crown and the new conquests south of the Sierra Morena. The new town did not, however, prosper as well as had been anticipated, and became so indebted to the Jews that it only escaped being sold up by the king's intervention—and practical repudiation of the debt. There was, moreover, a bitter feud between the townsfolk and the Knights of Calatrava, which resulted in much bloodshed, and was only extinguished by the heavy hand of Pedro the Cruel. The ruin of the town is attributed by a Spanish writer to the expulsion of the Moriscos by Philip III.

Ciudad Real to-day appears a pretty white town, surrounded by crumbling walls. The streets, as might be expected, are regular and comparatively well paved. The most important religious edifice is the church of San Pedro, surrounded by an atrium, and with its choir at the west end; of the three doors in the west front, one is in Moorish style. The church of Santa Maria del Prado consists of a single nave, surpassed in spaciousness only by that of the cathedral of Coria; it contains an elaborate and well-executed retablo, composed of fifty pieces of sculpture, the work of Gualdo de Merlo, a seventeenth-century artist.

GENERAL VIEW OF CIUDAD REAL

MERIDA

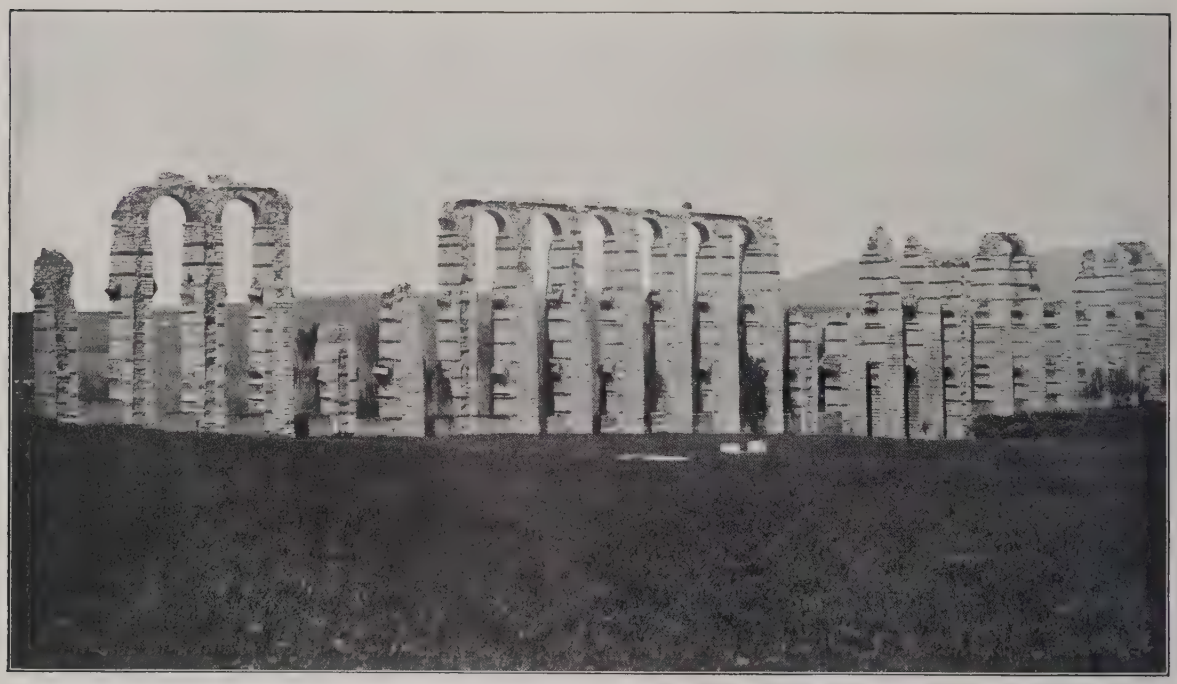
THE old captaincy-general of Estremadura is one of the least known parts of Spain. It is also one of the wildest and most backward. In early times, on the contrary, it was probably the most civilised district of the interior, and contained the capital of the vast province of Lusitania, whose imposing ruins still draw occasional travellers to the little town of Merida. Like Italica, farther south, Emerita Augusta was founded by veterans of the Roman army, on whom the surrounding lands had been bestowed by Augustus. The station prospered exceedingly, and the emperor raised it to the dignity of a provincial capital and colony. Its importance hardly diminished under the Visigothic rule. It submitted to the Saracens on honourable terms, and its episcopal see, which had been founded in the third century, was not transferred to Santiago till the year 1109. The strength of its walls, which tradition absurdly avers to have had eighty-four gates and three thousand seven hundred towers, emboldened its swarthy governors again and again to defy their masters at Cordova. Such hardihood brought about the ruin of the city, which was taken, and its defences demolished, by the Amir in 862.

The handiwork of the Romans, though in soft, friable stone, has in great part survived these vicissitudes and enables us to realise something of the splendour of their capital. With their irritating and monotonous habit of hyperbole, the Moorish writers declared that no man on earth could describe the wonders of Merida. Of these the most remarkable is the bridge across the Guadiana, built, as some say, ninety-five years before the birth of Christ, and more probably under Augustus. It was restored in the late seventh century by the Visigoths,

BRIDGE OF MERIDA

and again in 1610. Some of its arches were blown up by the allies in the Peninsular war. The bridge is a noble structure of sixty-four arches, half a mile long, 21 feet wide, and 33 feet high.

Another Roman bridge of three arches spans the brook of Albarregas on the old road to Salamanca. In the same direction lie the remains of the Forum. Adjacent was the aqueduct of Los Milagros, represented by thirty-seven piers 85 feet high, some with three tiers of arches. There is a less ancient aqueduct in better preservation and restored by the Arabs on the Madrid road.



AQUEDUCT OF MERIDA

Not much more than the site can be made out of the Circus, capable of holding 20,000 spectators. The Roman theatre to the south of the town, not far from its crumbling walls, is a semicircular building, with seats arranged in seven divisions. Its thick walls are pierced by seven entrances, and two other gates lead into its interior. A little farther on the visitor reaches the Naumachia, an elliptical amphitheatre, supplied with water by the aqueducts. The tank is now filled up, and the tiers of seats destroyed. The work is popularly known as the Baño de los Moros, after an improbable tradition. The Lago de Proserpines, also constructed by the Romans about 3 miles north of Merida, is a reservoir about 1¼ mile in circumference and 10 feet deep. It is formed by solid masonry, and the steps to the water's edge are contained in strong towers. Farther

REMAINS OF ROMAN ARCHITECTURE, MERIDA

COLUMN OF CONCORD, MERIDA

on still are remains of Roman baths at the Baños de Alanga.

The Alcazar, on the banks of the Guadiana, was one of the strongest mediæval fortresses in Spain. It was built mainly by the Arabs, but was originally a Roman work. It is called El Conventual on account of its having been converted into a commandery by the Knights of Santiago. Its stout walls on the west and south are flanked with towers of considerable size. A double flight of steps leads down into the well, which is supplied with water from the river, and was dug by the Visigoths. In the ruined monastery of Canliana, in the outskirts of Merida, it is worthy of note that the luckless Roderick is said to have found refuge.

In the town itself the most conspicuous monument of antiquity is the triumphal arch known as the Arco de Santiago, or de Trajano, 43 feet high, and about 40 feet in breadth. The marble which once adorned it has long since disappeared. In the Palace of the Counts of los Corbos may be seen the remains of the vestibule of the temple of Diana, with entire granite columns of the Corinthian order. Ten are embedded in the palace walls, and stand about 35 feet high. Amid these ruins have been excavated a profusion of statues, capitals, altars, and ornaments, proving that Diana of Emerita was considered as great a divinity as her namesake of Ephesus. Mars was also the object of special veneration on the banks of the Anas, as the fragments of

TEMPLE OF MARS, MERIDA

ARCH OF TRAJAN

his temple attest. The atrium was formed by six columns, two cylindrical and of jasper, with Corinthian capitals, and pedestals, the others square and apparently fragmentary. These remains are now incorporated with the chapel called the Horno (or oven) de Santa Eulalia, raised about 1612, on the spot where the virgin martyr was roasted in an oven. Her body, according to pious belief, was unconsumed and unsinged, and the tormentors beheld her pure soul take wing from out her mouth in the form of a dove. Her monument on the promenade, called after her, has a sort of pyramidal pedestal, appropriately formed of fragments of pagan altars and temples. The patron of Merida must not be confounded with another saint of the same name martyred at Barcelona.

In connection with Merida and its remains, the great Roman bridge of Alcantara, in the same province (Estremadura), may be mentioned. It was built in 105 A.D. by eleven townships of Lusitania, and crosses the Tagus in six arches, the

RUINS OF THE ROMAN THEATRE, MERIDA

ROMAN BRIDGE, ALCANTARA

WEST FRONT OF THE CHURCH OF SAN BENITO, ALCANTARA

ROMAN TEMPLE AND SACRIFICIAL STONE, ALCANTARA

FAÇADE OF THE CONVENT OF SAN BENITO, ALCANTARA

two middle ones each 50 feet in span, the others lessening as they approach the bank. The bridge is 617 feet long and 25 feet wide. It is constructed wholly of granite blocks without cement, each 4 feet high. The Arabs broke one of the lesser arches to close the bridge against Alfonso IX., but it was rebuilt in 1543. Further damage was done by the Portuguese in 1707, and in the Peninsular and Carlist wars. The whole work was satisfactorily restored in 1860, and is one of the grandest memorials of the Roman dominion outside Italy. In the little temple dedicated to the divine Trajan, on the left bank, an inscription commemorating the architect, C. Julius Lacer, was formerly discernible.

NORTHERN FAÇADE OF THE CONVENT OF SAN BENITO, ALCANTARA

BADAJOZ, MEDELLIN, Etc.

THE name of the ancient capital of Estremadura will never fade from the memory of Englishmen while arms and valour are held in honour. But though most of us will travel many weary leagues to admire the blackened, transmogrified handiwork of some half-forgotten painter, we seldom deviate a mile from our route to visit the scene of some deed of heroism. It must be confessed that there is not much at Badajoz to reward curiosity. Seen in winter, at any rate, its aspect as you approach from the railway station is stern and forbidding, and everything has so dilapidated an air that you might think the town had been stormed last week instead of a century ago. Still the

LAS PALMAS BRIDGE, BADAJOZ

scene is in harmony with its associations, and we should hardly wish to see smiling and trim a town whose walls were washed with the blood of 5000 of our countrymen and allies. There must be a horrible harvest of human bones in the fields round about.

For long the southernmost point of the kingdom of Leon, since then a fortress close to the Portuguese frontier, Badajoz has been for hundreds of years a target for the enemies of Spain. We first hear of the town as the seat of a small Moorish principality which was extinguished by the Almoravides in 1094. Though it seems by treaty to have been recognised as within the Leonese sphere of influence, Dom Affonso Henriques, King of Portugal, did not hesitate to attack and to take it in 1168. While engaged, however, in quelling a rising of the inhabitants a year later, he was surprised by the appearance of Ferdinand II. of Leon at the head of an army. The Portuguese king, in his haste to escape, was thrown from his horse, with a broken leg. He fell into the hands of his rival, who exacted, as the price of his freedom, the surrender of Badajoz. The gate where

TOWER OF JULIUS CÆSAR, TRUJILLO

Affonso fell from his horse is still called the Puerta de la Traicion, in memory of his unsportsman-like behaviour. Badajoz was not confirmed in the possession of Leon till the year 1229. It was then repeopled with immigrants from the north, like Salamanca, Avila, and other border towns.

Badajoz is still a fortress and surrounded by strong walls. Ben Battle, you will remember, "left his legs in Badajoz's breaches." Along the Spanish-Portuguese frontier it will be found that the fortresses of the weaker nation are better maintained than those of the stronger. The explanation is obvious. From the railway station you follow the tram-line across the Guadiana, over a fine granite bridge designed by Herrera in 1595. You enter the town by the picturesque Puerta de las Palmas, and, passing along gloomy streets, reach the fortress-like cathedral of St. John. In ecclesiastical circles it is styled the Cathedral Pacense. It dates from 1255, though the façade is quite modern. It is built on the usual cruciform plan, and has twelve chapels. The high altar reflects little credit on its designer, and the choir, dating from 1557, though a fine work in itself, spoils the whole effect of the interior. Except for some paintings by Luis de Morales, a native painter, the church would be hardly worth a visit.

Estremadura was a province prolific in hardy adventurers. About 30 miles above Merida the grand old castle of Medellin, rebuilt on Roman foundations in 1373, reminds the traveller of the intrepid Cortés, born here on November 11, 1485. Farther north, at Trujillo, was born the equally famous Pizarro, the natural son of a nobleman of the town

GENERAL VIEW OF TRUJILLO

and a woman of the people. Emulous of the exploits of Cortés, he formed a bond of friendship and alliance with two wealthy young men, Diego de Almagro and Fernando de Luque, and the three presently sailed for America. From that day their history belongs not to their province but to the new world. Pizarro's house is pointed out on the Plaza Mayor. In the church of Santa Maria de la Mayor is buried another local worthy, Diego Garcia de Paredes, the Spanish Samson, who died at Bologna after an adventurous career in 1530. His namesake it was who founded the town of Trujillo in Venezuela.

HERMITAGE OF SAN JUAN BAUTISTA, BAÑOS

Forty-three miles across the mountains from Trujillo is the magnificent fortress-like monastery of Guadalupe. It was founded in 1378 by Don Alfonso XI., in honour of an

THE MONASTERY OF YUSTE

image of the Virgin, said (according to one version) to have been brought from Constantinople by St. Leander. Others allege the image to have been carved by St. Luke. In any case, Alfonso attributed his victory at the Salado to the Virgin of Guadalupe, and, thanks to his piety, the house became one of the richest religious establishments in Spain. It

belonged to the Hermits of St. Jerome, or Hieronymites, an order greatly esteemed in this part of the world. The community exists no longer.

The west front of the vast church is mainly Gothic, but has been spoilt by eighteenth-century additions. The fine towers that flank it also have been pierced with windows quite out of harmony with the general style. The inner cloister, dating from 1469, recalls the Alcazar of Seville. It surrounds a beautiful little pavilion—one of the best and most delicate examples of Gothic architecture in Spain. Though the interior of the

"ARRIVAL OF CHARLES V. AT THE MONASTERY OF YUSTE,"
BY J. ALARCON

church has been stripped of much of its splendour, it remains exceedingly impressive. The choir, as usual, blocks the way; but its grille, the work of Juan de Avila and Francisco de Salamanca, is beyond all praise. The reredos, also, is good, and in the Renaissance style. There are several very interesting tombs, notably those of the unfortunate King Henry IV. and his queen, Dom Diniz, son of Pedro of Portugal and Iñez de Castro, and Don Alonso de Velasco, Constable of Castile. The superbly decorated Camarin is adorned with pictures by Lucas Jordaens and Zurbaran. The latter master is represented in the beautiful sacristy by eight scenes from the life of St. Jerome, which are counted among his very best works and exhibit some remarkable effects of lighting.

SHIELD ERECTED TO THE MEMORY OF CHARLES V. BY PHILIP II. MONASTERY OF YUSTE (ESTREMADURA), WHERE CHARLES V. LIVED IN RETREAT AND DIED

INTERIOR OF THE CHURCH, WITH THE COFFIN OF CHARLES V. MONASTERY OF YUSTE

THE CLOISTERS, MONASTERY OF YUSTE

PART CALLED "THE PALACE," WHERE CHARLES V. LIVED. MONASTERY OF YUSTE

CÁCERES

CACERES, the northern capital of Estremadura, derives its name from the Moorish Alcazares which once crowned the hill where it stands. Though founded by the Romans under the name of Castra Cæcilia, no town—not even Toledo nor Avila—presents a more striking image of the Middle Ages than does this, with its crumbling walls, its ancient churches, its battlemented palaces, and lofty turrets. In the central Plaza stands a Roman tower to which merlons were added in the age of iron, when, fortunately, the once sacred images of Ceres and Diana escaped destruction. Other memorials of its Roman days the town has not. It was finally recovered from the Muslims by Ferdinand II. in 1184, when it was bestowed upon the Knights of Santiago. They had to fight hard, however, to keep possession of their fief, and it was not securely held by Spain till the Moorish inhabitants were expelled in 1230.

Cáceres consists of two towns, the new and the old. The latter is girdled by a massive wall, half Roman, half Arab, and was pierced by five gates, four of which exist. One of these, the Arco de la Estrella, was reconstructed, and as most people will think, spoilt, by the father of the famous Churriguera in 1726. Inside we find ourselves in a typical fortified town of the twelfth century. Passing along winding, gloomy ways, where it comes as a surprise to encounter a wayfarer in twentieth-century guise, we ascend to the Palacio de las Veletas, with which are incorporated the remains of the Moorish Alcazar. This was built by a petty emir of Cáceres in the middle of the twelfth century, and enclosed a large reservoir, which still remains, and is always full of water even in the driest season. It is fed, no doubt, by some hidden spring. To this reservoir the people had access, admitting themselves by means of a bronze key which opened a door long since closed. The palace is now the Audiencia, or Law Court.

On the summit of the hill stands the parish church of San Mateo (Cáceres is included in the bishopric of Coria), on the site of a mosque. The actual fabric dates from the latter part of the fifteenth century. The older edifice was the seat of a famous confraternity of knights which very nearly attained to the power and rank of an order. The church contains the tombs of the Ovandos, a family which is not without lustre in the history of Spain and South America. The dark, gloomy church of Santa Maria la Mayor is of the same age as San Mateo. The retablo, executed by Guillen Ferraz in 1547, is one of the best works of its kind in the kingdom. Beneath the chapels are the vaults of many noble families of the province, and their epitaphs in many cases refer to exploits and

honours earned in the Indies. Estremadura is peculiarly the country of the Conquistadores. It would be interesting to inquire why the adventurous spirit should have been stronger in this province than in any other.

In old Cáceres there are streets which remind one of Rhodes, so narrow, stony, and antique are they. One of the finest mansions is the Palacio de los Golfines, in early Renaissance style, once the home of a powerful family of French origin. From the crest of the hill steep stairways, as picturesque as any in Naples, descend to the lower or new town, with its comparatively wide and regular streets. Here is the hall of the Provincial Deputation, built by the Carvajals in the spacious days of Ferdinand and Isabella. To this family belonged the notorious follower of Pizarro, who perished on the scaffold for his violent usurpation of the government of Venezuela in the year 1546. To those days belongs also the handsome church of Santiago in the north-east quarter of the town. Its richness of adornment is an evidence of the wealth which never ceased to stream into the town during the fifteenth and sixteenth centuries, thanks to the prowess of its sons warring and adventuring in far-away America.

CÁCERES

PLASENCIA

PLASENCIA, originally named Ut Deo Placet by Alfonso VIII., by whom it was founded in 1189, is not less picturesque than Cáceres. Its rocky site is very similar to Toledo's, and the two cities resemble each other in general appearance though the one is considerably more than a thousand years younger than the other. "Plasencia," says a Spanish writer, "is a beautiful matron who approaches old age, and proudly shows her vanishing charms to those who care to contemplate them."

The walls reared by the three doughty knights named Paniagua in 1199, still form a girdle round the town, broken here and there. They are flanked by no fewer than sixty-eight round towers, called by the Spaniards "cubos," and here added evidently some time after the connecting wall was built. They are probably of the same date as the ruined castle, or Alcazar, once the strongest fortress in Estremadura. Close to this was built the first cathedral, where the Casa Hospicio now stands. In the early fourteenth century a new cathedral was begun, now called the church of Santa Maria. It is interesting, observes Don Nicolas Diaz, to note the rude workmanship of the west front, betraying the decadence of the sculptor's art among a people which in the first, second, and third centuries had produced statuary worthy of the Romans.

The church early appeared too mean for the cathedral of a diocese which was one of the four richest in Spain and had been swayed by the martial Domingo of Bejar, the hero of the Navas de Tolosa. In 1498 the new cathedral was accordingly begun. It has never been finished, and has been the subject of maladroit additions and alterations. The west front is in the plateresque style. It is in four stages, a central arched recess in each being flanked by three pillars on either side. The lowest of these recesses is the

ARCO DE LA SALUD, CALLED "EL CAÑON"

WEST FRONT OF THE CATHEDRAL, PLASENCIA

entrance, the uppermost is a window. The interior of the church is vast and not unimpressive. From the columns dividing nave and aisles, arches radiate like the branches of a palm. The chancel was designed by Juan de Alava, Covarrubias, and Siloe, with statuary by Gregorio Henández of Valladolid. By that master is the fine relief, in the centre of the reredos of the Assumption, flanked by four fine paintings of Francisco de Rici. The superb railing is by Juan Celma. Thanks to the absence of the west screen of the choir, the elaborate and beautiful carving of the stalls may be the better appreciated. The under

PALACE OF THE MARQUIS OF MIRABEL, PLASENCIA

sides of the seats are, curiously enough, carved with caricatures of the sacred subjects adorning the obverse. The artist is believed to have been Rodrigo Alemán, who died in 1520. The story goes that he, having declared that God Himself could not have produced better work, was imprisoned in one of the towers of the cathedral. He lived there on the birds he was able to snare, and with their feathers made himself a pair of wings. Attempting the feat of Icarus, he met with the same fate. The origin of these wild stories is, of course, to be found in the daringly irreligious character of the compositions to which reference has just been made.

The cathedral is rich in handsome tombs and monuments, most of them covering the ashes of one or other of the bishops who have ruled the see. We may leave by the beautiful

RETABLO OF THE CATHEDRAL, PLASENCIA

THE EPISCOPAL PALACE FROM THE BRIDGE OF TRUJILLO, PLASENCIA

THE AQUEDUCT, PLASENCIA

GENERAL VIEW FROM SAN MIGUEL, PLASENCIA

THE "BERROCAL," PLASENCIA

north door, the Puerta del Enlosado, dating from the time of Charles V. and adorned with the arms of the Carvajals.

In the church of San Nicolás sleeps the valiant Hernán Pérez, who fell in the wars between Peter the Cruel and his brother Henry of Trastamara. He belonged to the family

CATHEDRAL FROM THE SUBURB OF SAN JUAN

of Monroy which produced the celebrated heroine of Salamanca, the avenger of her sons. The fine old feudal Casa de los Torres, in which she was born in 1398, is proudly pointed out by the Placentinos. To a later and more tranquil age belongs the Renaissance Casa de las Bóvedas with its beautiful quadrangle, its collection of antiquities, and paintings illustrating the Golden Age of Spain.

PAMPLONA AND NAVARRE

"Toujours prête au combat, la sombre Pampelune
Avant de s'endormir aux rayons de la lune,
Ferme sa ceinture de tours."

PAMPLONA, the capital of Navarre, is indeed better prepared for action to-day than when Victor Hugo penned those lines, eighty years ago. It is one of the strongest fortresses in Spain, and from the eminence on which it stands the sound of the bugle is ever borne down into the valley below. The numerous convents, which once were stirred only by the voices of the monks in choir and refectory, now swarm with the soldiers of Spain. Pamplona is armed to the teeth, and seems for ever to be watching for the gleam of an enemy's spear on the not far-distant Pyrenees.

It is an old city. It occupies the site of a Roman town called Pompelon, or Pompeiopolis, which became the seat of the infant kingdom of Navarre far back in the tenth century. The primitive town presently became known as the Navarreria, to distinguish it from the suburbs which grew up round it, and between which and its citizens, for two hundred years, raged an implacable feud. It was not till 1422 that the king of Navarre was able to put an end to these dangerous factions by welding the three "towns" into one. Since that time, Pamplona has not wanted enemies from without. Taken by the redoubtable Duke of Alva in 1512, she was besieged by the French nineteen years later, on

ROMANESQUE CAPITALS, REMAINS OF THE CATHEDRAL DESTROYED IN THE FIFTEENTH CENTURY

WEST FRONT, PAMPLONA CATHEDRAL

IN THE CLOISTERS, PAMPLONA CATHEDRAL

DETAIL OF A DOOR IN THE CLOISTERS

which occasion the famous Ignatius Loyola received the wound that caused him to turn his attention to religious subjects. In the Peninsular war, French and Spaniards contended fiercely for possession of the fortress, and throughout the whole of the long and bloody Carlist wars Pamplona was under arms day and night. "To-day," says Victor Hugo, "Pamplona is a Navarrese city transformed by the House of Evreux into a Gothic town, by the House of Austria into a Castilian town, and by the sun into a city of the East." The same writer speaks of the gloomy houses, the narrow streets, and the magnificent views of the mountains and the plain. Since his day war and the prevision of war have brought about no inconsiderable changes in the physiognomy of the town he so much admired. Least affected, of course, has been the cathedral, an important church begun in 1397 by King Charles III. of Navarre. It stands on the site of another edifice built between the years 1023 and 1100. The planning of this (the actual) church, says Street, is both ingenious and novel. The outline of the chevet is, as a matter of fact, indented like the trace of a fortified *enceinte*, its ten faces forming nine salient and re-entering angles. The south transept, also, is double the breadth of the north, and there are five chapels off one aisle and only three opening into the other. The west front is in the classic style and is flanked by two square towers crowned with pointed cupolas. The north side has the embossed appearance which is one of the merits of the more famous Cathedral of Burgos, and is pierced by good pointed windows of two lights at the level of the chapels and clerestory. The north door is in good fifteenth-century style, and is remarkable for its fine iron latch-handle and plate.

The interior of the cathedral is religious and grand, though the detail is poor, and none of the parts call for special mention. In the choir may be seen the noble tomb of the founder, King Charles, and his Queen Leonor, compared by the great French poet to the tombs of the Burgundian dukes at Dijon. The south side of the cathedral is covered by the cloister, a beautiful work said to have been begun seventy years before the adjoining fabric. The door communicating with the south transept is adorned by an admirable relief of the Death of Our Lady. Another noble doorway admits to the Sala Preciosa, in which the Cortes of Navarre used to assemble. The cloister contains many features of interest, among others, the beautiful Gothic chapel called the Barbazana, with the tomb

THE CLOISTERS, PAMPLONA CATHEDRAL

PAMPLONA CATHEDRAL. DETAIL

THE CLOISTERS, PAMPLONA CATHEDRAL

of its founder (Bishop Barbazano) and the sepulchres of Bishop Sanchez de Asyain and Lionel, natural son of Charles the Noble. The "reja" of the fine chapel of Santa Cruz was forged from the chains of the tent of the Saracen commander defeated at the Navas de Tolosa. These were broken by the mace of the valiant Sancho of Navarre, and adopted as the device of his kingdom. The interesting chapter-house appears to be of the same age as the cloister.

Another ancient and interesting church is that of St. Saturninus, the Evangelist, but not the first bishop, as some assert, of Pamplona. Here, again, the chevet is polygonal, and two towers rise over the transept arms. The choir is not in the middle of the nave, but in the western gallery. Street assigns the church to the middle of the fourteenth century, and calls attention to the capitals *historiés* of the south doorway. Not far off is the well, whereat the Evangelist baptized the first Spanish Christians. The belfry of San Lorenzo may be perhaps the one alluded to by the author of *Hernani;* it is, at any rate, a noble tower, forming part of a picturesque scene. Then there are the Romanesque church of St. Nicholas, much restored; the chapel of St. Fermín, the founder of the see, and the fine basilica of St. Ignatius Loyola. Many of the convents, having been converted into barracks, are inaccessible to strangers. You are not forbidden the handsome Provincial Deputation, with its portrait gallery of the kings of Navarre, or the mediæval Casa Consistorial, with its historical memories and treasures. Probably nothing in "sombre Pampeluna," however, will delight you so much as the beautiful Paseo de la Taconera, with its far-reaching views of tawny plains and silver-topped mountains.

Though one of the smallest provinces of Spain, Navarre, thanks to its having so long constituted the major part of an independent kingdom, is full of interest for those who would read the past in monuments of brick and stone. Noble churches, castles, and ruins abound throughout the land. Estella, most picturesquely situated at the foot of

PERSIAN-ARABIAN COFFERS OF THE SIXTEENTH CENTURY

PERSIAN-ARABIAN COFFERS OF THE SIXTEENTH CENTURY

CLOISTERS OF SAN PEDRO DE LA RÚA, ESTELLA

two hills that were once crowned with castles, boasts its three parish churches, all of profound interest. San Pedro la Rúa, to judge from its architecture, dates from the end of the twelfth century, and may have been built by Sancho the Wise. The nave and aisles terminate in apses, but the interior is of no special interest. The adjacent cloister is most beautiful, and is remarkable for the variety and richness of its capitals. San Miguel is believed to be of the same age as San Pedro, and the magnificent west door exhibits the transition from Romanesque to Gothic. The arch is of five orders, each adorned with a series of Biblical figures, and springing from the elaborately chiselled capital of a jamb. The tympanum is occupied by the figure of Christ, attended by the animals representative of the Four Evangelists. The massive buttresses flanking the arch are adorned with large reliefs of scenes from the New Testament, revealing Romanesque influence; while above them are life-size statues of saints. The interior of this fine church underwent restoration in the fifteenth century, to which period belongs the beautiful window of the north transept. In the south transept

ESTELLA (NAVARRE)

A VIEW OF ESTELLA (NAVARRE)

A VIEW OF ESTELLA (NAVARRE)

DOOR IN THE CLOISTERS OF SANTA MARIA DE IRACHE, ESTELLA (NAVARRE)

is the tomb of Doña Catalina Egúia, the mother of thirteen sons and thirteen daughters, whose portraits are shown. The beautiful and singular portal of the church of the Santo Sepulcro was built by the merchants of the quarter in the thirteenth century. It is formed by six concentric pointed arches springing from, or rather continuing, the twelve slender and coupled columns in each jamb. The tympanum in superb; it is divided into three compartments, filled with reliefs of the Last Supper, Crucifixion, and Descent into Hell respectively. Round the façade runs a sort of arcade, or exterior triforium, with majestic statues of the Apostles in the niches. The interior is by no means equal in interest to the exterior. A Spanish authority believes that the actual church is composed only of one aisle of the original fabric.

These buildings alone would render the little Navarrese town worthy of a visit, and in the Palace of the Dukes of Granada (now a prison) it possesses a fine example of the Renaissance mansion, and in the Paseo de los Llanos a promenade rivalling that of the Taconera. Not far off is a comparatively modern church, marking the site of the famous Nuestra Señora del Puy, "the Montserrat of Navarre."

More to the east, at the little town of Olite, are the imposing ruins of the mighty palace-castle reared by Charles the Noble of Navarre (1401–6). It appears to have been built on an irregular plan; but with its crenellated walls, tall, square, and octagonal towers, bartizans, and turrets must in its prime have made a glorious spectacle of strength and majesty. One can imagine the exquisite gardens to have been the scene of "Love's Labour's Lost." From the palace an underground gallery ran, it is believed, as far as the castle of Tafalla, a hardly less magnificent pile, of which there are still important remains. One of the gate-towers is overtopped by that heavy, projecting, and machicolated storey which I

do not remember to have seen outside Spain. Both of these sumptuous homes of royalty were suffered to fall to decay on the incorporation of Navarre with the kingdom of Castile and Aragon.

Within the limits of the castle at Olite was built the church of Santa Maria, remarkable chiefly for its cloister and elaborate western door, which in general plan rather resembles that of Santo Sepulcro at Estella. Street calls attention to the whimsical adornment of the jambs with figures of every kind according to no recognisable scheme or sequence. The church of San Pedro, like that of Santa Maria, appears to date from the fourteenth century. Its most striking and interesting feature is the steeple, a square tower with a heavily machicolated parapet, from which rises a tapering spire. I have assigned to this church the date given by Street, but Spanish authorities make it a century older.

CHURCH OF SAN PEDRO, OLITE (NAVARRE)

In the basin of the river Aragon is the noble Cistercian abbey of La Oliva, founded in 1134 by Alfonso el Batallador. The earliest chapel on the spot now forms a species of crypt, and is united to another chapel called the Capilla Capitular, in which chapters of the community were held. The present church was begun in 1198. It is grand, spacious, and severe. The capitals are graceful, but almost free of ornamentation, and the windows are "simple to the verge of rusticity." The exterior is plain, almost forbidding, and the architect seems to have been able to render in stone the inmost soul of the Cistercian Order. The beautiful cloister leads to the appropriately named Preciosa, or chapter-house. The monastery buildings are in ruins and the church is abandoned, and the whole neighbourhood breathes desolation and oblivion.

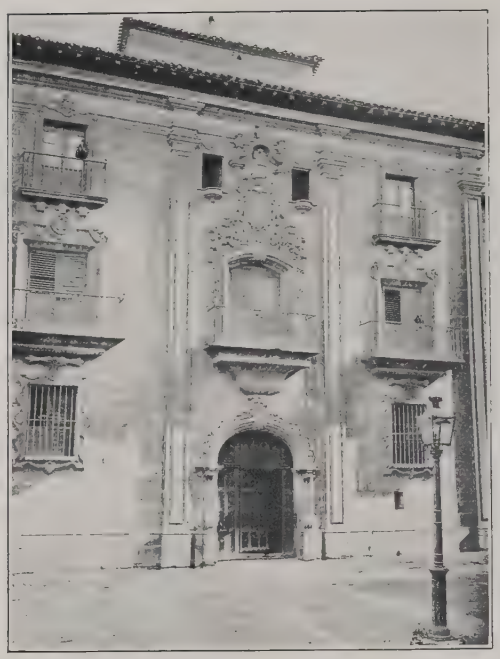
Street classed the small church of Santa Maria at TUDELA among the very best it had been his good fortune to visit in any part of Europe. It was a collegiate church, begun in 1135 and consecrated in 1188. Built on the plan so frequently met with in this part of Spain, of a nave and aisles all ending in apses, a row of chapels has been added on either

side with square ends. The special merit of this church is the effect of vastness produced in spite of its really small dimensions. The vaulting is quadripartite, the columns, capitals, and details all simple, severe, and pure. Façades, properly speaking, there are none; but the three portals are grand examples of twelfth-century architecture. The west door is believed to have existed in the time of Alfonso el Batallador. There are eight orders in the arch, and eight columns in each jamb. The capitals are exquisitely carved with subjects from Genesis, the sculpture of the archivolt illustrating the Last Judgment. The

DOOR IN THE CHURCH OF SANTA MARIA, OLITE (NAVARRE)

scheme and execution excited Street's enthusiastic admiration. The transept doors are earlier in date, and reveal much Byzantine feeling. In the chapel of Our Lady of Hola is the grand tomb of Mosen Frances de Villaespesa, Chancellor of Navarre, who in his will, dated January 12, 1421, directed that the chaplain appointed to say mass for the repose of his soul should not be an evil liver or a keeper of concubines, and should never officiate without his hose, and being otherwise decently clad. The noble recumbent effigies of the chancellor and his wife lie beneath a canopy with some beautiful tracery, the walls of the recess being adorned with sculpture and weeping figures. There are other interesting tombs in this church, and adjacent to it is one of the best of the numerous notable cloisters in the north of Spain.

LOGROÑO



PALACE OF THE DUQUE DE LA VICTORIA, LOGROÑO

There is a great deal to be seen in the old Navarrese town, notably the ancient church of the Magdalene with another good west door, and the Episcopal Palace with an interesting façade. Of the castle, which was the scene of many important events in the history of the little kingdom, there are no remains.

Before leaving Navarre a visit must be paid to SANGÜESA, an important town, with three ancient churches. Santa Maria de Real, said to have been founded by Alfonso el Batallador, preserve something of the Romanesque character in its exterior, and its curious and elaborate west door seems to combine that and the succeeding styles. The statues in the jambs look like the monsters of mythology, and the figure of the Saviour, in a group representing the Last Judgment on the tympanum, is unpleasantly suggestive of the god Pan. More beautiful, if not more interesting, is the fine tower over the transept. The two other churches, San Salvador and Santiago, belong to the fourteenth and twelfth centuries respectively. There are several old palaces in the town, reminiscent of the splendour of the feudal age. The most interesting of these is the mansion of the Counts of Guendulain, with a window worthy of a cathedral.

At some distance from Sangüesa is the castle of Xavier, or Javier, the name of which has been carried farther than that of any other castle in Spain, thanks to the Apostle of the Indies, St. Francis Xavier, who was born here in a room now converted into a chapel. He died near Canton in 1551, when about to undertake the evangelisation of China; and the story goes that the figure on the crucifix at Javier sweated profusely at the moment of his death.

The river Ebro forms the boundary between the kingdom of Navarre and the Castilian province

WEST FRONT OF THE CATHEDRAL, CALAHORRA

CALLE DEL MERCADO, LOGROÑO

of Logroño. This latter district, though rarely visited and not over rich in monuments and artistic treasures, has interesting historical associations and stirring memories. Excavations have revealed traces of an Augustan city built on the remains of heroic Numantia, which Calahorra on the Ebro rivalled by its strenuous resistance to the Carthaginians. Near the little town of Navarrete was fought the battle which seated Peter the Cruel for a second but brief term upon the throne of Castile. Najera, close by, was the burial-place of an old line of Navarrese kings. Their tombs—some of which are of artistic interest—lie in the modernised church of Santa Maria la Real and in the Panteon de la Cruz adjoining. One of these sepulchres is asserted by some to be that of the Leonese king, Bermudo III. Logroño itself is not devoid of churches of some merit, though their importance does not justify any special notice in a work of these modest dimensions.

GENERAL VIEW OF CALAHORRA

Following in the track of Street, we may next cross into Aragon (for near Tudela the three old kingdoms march together) and visit the beautiful old city of Tarazona, rising on cliffs on each bank of the little river Queiles. The town, full of decayed mansions and corners that would have delighted Prout, is surrounded by crumbling walls and crowned with the remains of a formidable castle. At the end of the bridge communicating with the suburb stands the cathedral, built or rebuilt in the year 1235. The later additions have been mostly carved out in brick, and the Romanesque and Gothic styles are frequently and not always harmoniously found blended. The lantern, a picturesque erection of the sixteenth century, recalls the exterior of the Pilar at Saragossa. The plan has been obscured by the addition of a large chapel at the east end, and by rows of chapels on each side. These are mainly Gothic, and full of interesting souvenirs of the nobility of Aragon. The sixteenth-century cloister is no unworthy adjunct to this fine cathedral.

The graceful campanile, which is the first building of the town to arrest the gaze of the approaching traveller, belongs to the church of La Magdalena, once the cathedral, and exhibiting abundant evidences of its Romanesque origin. In the church of La Con-

cepcion we have a good example of the tile-work which is frequently met with in the ancient buildings of Aragon.

These brief notes can convey no adequate impression of this delightful old city, which is certainly one of the most picturesque places in Spain and compares favourably in beauty with the best situated towns of Central Italy.

At a distance of two Spanish leagues from Tarazona stands the majestic abbey of Veruela, one of the most interesting monastic buildings in Spain. The surroundings are bleak and lonely enough, and must well have suited the grim temper of the Cistercians, whose first house south of the Pyrenees this was. It was in 1146 that Pedro de Atares, the lord of Borja, began the foundation of the great monastery, which was dedicated on August 10, 1171, while a storm, unprecedented in its violence, swept the whole country.

The abbey has preserved the fortified character common to religious buildings of its age. The walls are battlemented with pointed merlons, and flanked with half-round towers. The main gateway passes through a massive square tower, and is defended by a barbican—a square, walled-in enclosure, with the usual flanking towers. The interior of this *enceinte* is occupied by some comparatively modern buildings, and by the church in which Street noticed a close resemblance to the mother house of the order of Clairvaux. Veruela is one of the best examples of a Romanesque church comparatively untouched or unspoiled by the hand of the restorer. Its severity and simplicity produce a deeper sentiment of awe and reverence than is excited by many a more gorgeous and elaborate fane. Its treasure was never considerable. To-day the only specific curiosities it contains are the tombs, dating from 1633, of the illustrious patrons of the monastery who had died long before. Here sleeps the unhappy Infante Alfonso the eldest, son of Jaime lo Conqueridor, by that king's repudiated spouse, Leonor de Castille. "He died," says a Spanish historian, "at Calatayud in the year 1260, without having known a father's love, nor the sweets of power, nor the fruits of marriage: his unhappy mother alone followed his bier." Here also are the sepulchres of the pious Atares and his wife, of the powerful house of Luna, and of the dukes of Villahermosa. The abbots are entombed at the foot of the altar steps.

From the church we pass into the vast cloister, where once the silent, white-robed monks walked to and fro in the clear sunlight of Spain. The arches are filled in their upper parts with rich tracery, and the capitals are carved with serpents and other animal forms. In an adjoining chapel are the grand Gothic tombs of Lope Jimenez, lord of Agon, and Sancho Marcilla y Muñoz—the offspring, this last, of two families distinguished by their mutual hatred. Local gossip avers that on certain nights horrid groanings issue from these sepulchres, while the serpents and dragons, writhing on the capitals, contribute with low hissing and wailing to the infernal chorus.

GENERAL VIEW FROM THE PORTILLO, SARAGOSSA

CALLE DEL MERCADO, SARAGOSSA

SARAGOSSA

SARAGOSSA (or, to call it by its right name, Zaragoza) is a great prosperous city, full of promise of things to come, and of souvenirs of a glorious past. Originally an Iberian town under the name of Salduba, it was rechristened Caesarea Augusta by the Romans, and Sarakusta by the Moors, under whose yoke it continued from 713 to 1118. In the December of that year it was taken by Alfonso the Battler after a siege of eight months, and became very soon after the capital of Aragon. Its citizens were invested with important liberties and privileges, which they lustily maintained against their sovereigns in succeeding centuries. They refused to recognise Alfonso III. as king till he had been crowned within their walls; they dictated terms to Pedro IV., by whom, however, they were severely chastised. Finally, they bade defiance to Philip II., who extinguished their liberties in blood, and beheaded the chief officer of Aragon, the Justiciary, Juan de Lanuza, in the market-place, on December 21, 1591. The *fueros* of Aragon were abrogated, and the kingdom reduced to the condition of a province.

But the spirit of the people was far from being crushed. They might bow before their own king, but they would not bend the knee before the foreigner. In the Peninsular war Saragossa covered itself with glory. Its defence against the French is one of the most glorious episodes in the annals of war. Palafox's reply to the enemy's summons, "War to the knife and to the last ditch," has become a byword, and the fame of Augustina, "the Maid of Saragossa," has penetrated into every land. Assuredly no town in the modern world has a better right than this to its proud title of "most heroic city."

SARAGOSSA

Though not to be com-

"THE MAID OF SARAGOSSA," BY NAVARRO Y CANIZARES

GATE OF OUR LADY DEL CARMEN, FAMOUS FOR THE DEFENCE MADE BY THE HEROINE OF SARAGOSSA DURING THE SIEGE OF 1808

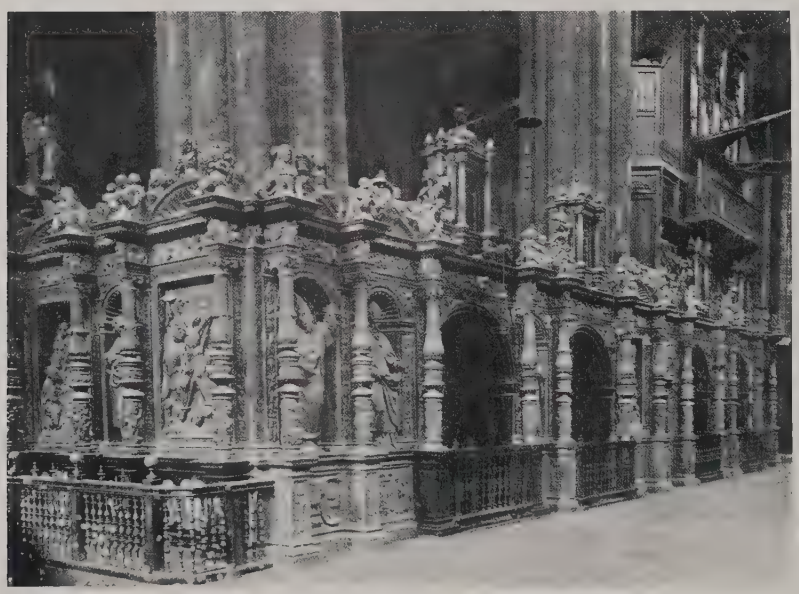
TRACES OF THE SIEGE

pared with Toledo and the Andalusian cities as regards Mussulman architecture, Saragossa can boast an interesting monument of its Moorish days. The oft-restored Aljaferia derives its name from an emir (Jaffir) of the Beni Hud dynasty, and dates from the tenth century. Held from time to time as a palace by the successors of Alfonso the Battler, it was thoroughly restored in the Moorish fashion by Ferdinand and Isabella. To them we owe the beautiful stucco-work of the grand staircase, and the artesonado ceilings of many of the chambers. Genuine Moorish work is to be seen in the little octagonal chamber opening off the quadrangle. Two of the arches are horse-shoe shape, the other six formed by irregular and capricious curves. The columns are imbedded in the walls. The ornamentation recalls the Alhambra. This chamber—alleged on no grounds whatever to have been a mosque—was the seat of the Inquisition down to the year 1766. In the palace was born the saintly Isabel of Portugal, constantly confounded by English writers with St. Elizabeth of Hungary. A cell is also pointed out as the prison of Manrico—the hero of Verdi's opera, "Il Trovatore," which is founded on a local legend.

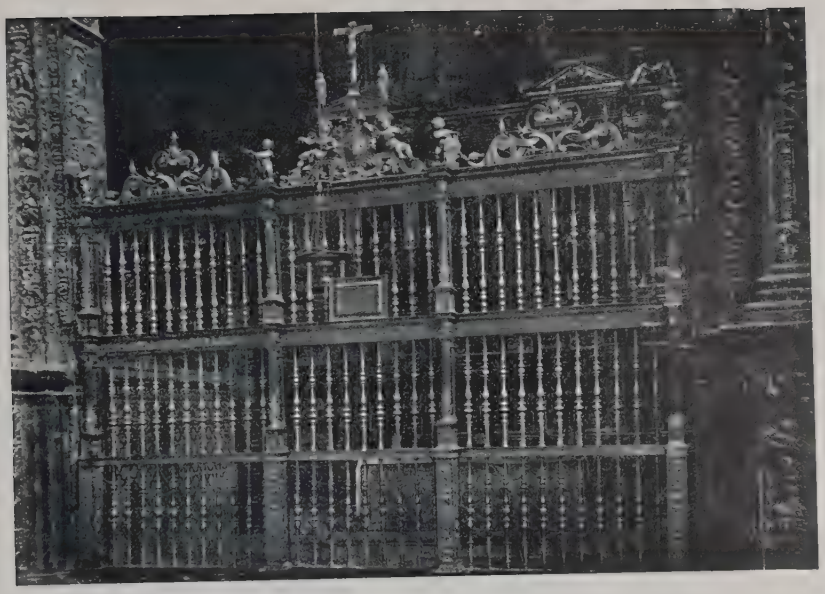
The Cathedral of La Seo (the see) occupies the site of a mosque, and, as some say, of a Christian temple dating from the Roman epoch. The church was entirely rebuilt between 1188 and 1432, and a new west front was added in 1685. This is in the classical style of that period, and is in two stages, divided by an entablature and graced with statues of the Redeemer and the Apostles Peter and Paul. The adjoining steeple was aptly compared to a telescope by the lively Ford. The Puerta de la Pavostria is in the better style of the sixteenth century. It derived its name from a functionary called the Pavorde, who here distributed alms.

Street, who did not consider this church in general interesting, praised the grave quiet of a piece of Moorish decorative tile-work in red, blue, green, white, and buff on white, to be seen near the north-east angle of the exterior. He also commended the attention to the requirements of the climate shown in the disposition of the interior. There are two

DETAIL OF TRANSEPT, CATHEDRAL OF LA SEO, SARAGOSSA



VIEW OF TRANSEPT, CATHEDRAL OF LA SEO, SARAGOSSA



BRONZE RAILING, ZAPORTA CHAPEL, CHURCH OF THE SEO, SARAGOSSA

SEPULCHRE OF ARCHBISHOP DON LOPE DE LUNA, IN THE CHURCH OF THE SEO, SARAGOSSA

CHURCH OF THE SEO

Passing beneath the lantern, reared by Enrique de Egas, we observe the high altar, before which the kings of Aragon were crowned. The tombs in the chancel are those of the archbishops of Saragossa, who were, for the most part, natural sons of the kings. The Gothic reredos, made in 1460 or thereabouts, is of alabaster, and admirably carved. The expressions and the draperies of the figures are especially well rendered. The choir is also Gothic, and encloses the tomb of Archbishop de Mede. Over one of the altars built against the choir-screen is a statue of Christ which is said to have spoken to Canon Funes, who is sculptured here on his knees regarding it.

Another statue is that of Pedro de Arbues the Inquisitor, raised on the spot where he was slain aisles and a row of chapels on each side of the nave, and the light is admitted through windows in the end walls and in the outer walls of the aisles. The church "owes almost all its good effect to this circumstance, for it is in light and shade only, and neither in general detail nor design that it is a success." A word of praise, notwithstanding, might have been bestowed on the light red marble paving with rays diverging from the yellow bases of the columns, which seem to have been intended to suggest a reflection of the vaulted roof above.

SILVER TABERNACLE IN THE CHURCH OF THE SEO. WEIGHT, 200 KILOGRAMMES

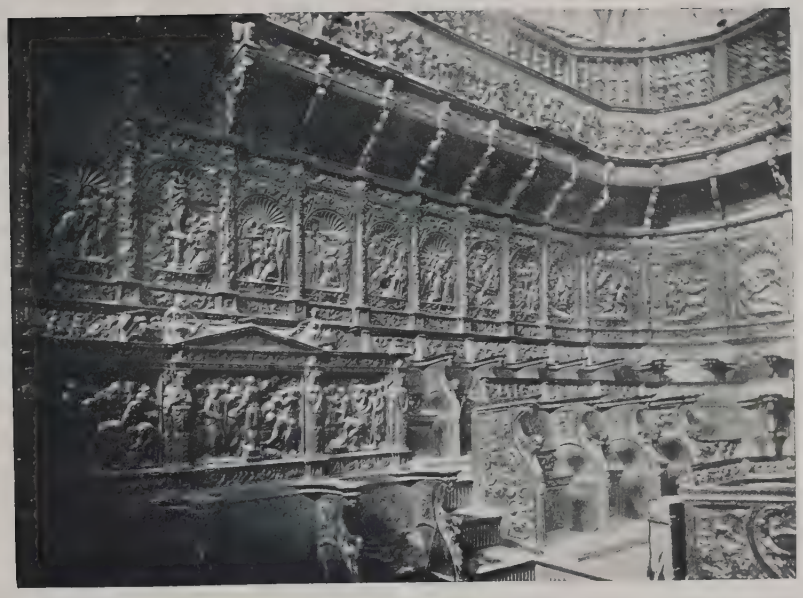
CATHEDRAL OF EL PILAR, SARAGOSSA

THURIBLE GIVEN TO THE CATHEDRAL OF LA SEO BY MOSÉN JUAN DE TORRELLAS AT THE END OF THE FIFTEENTH CENTURY

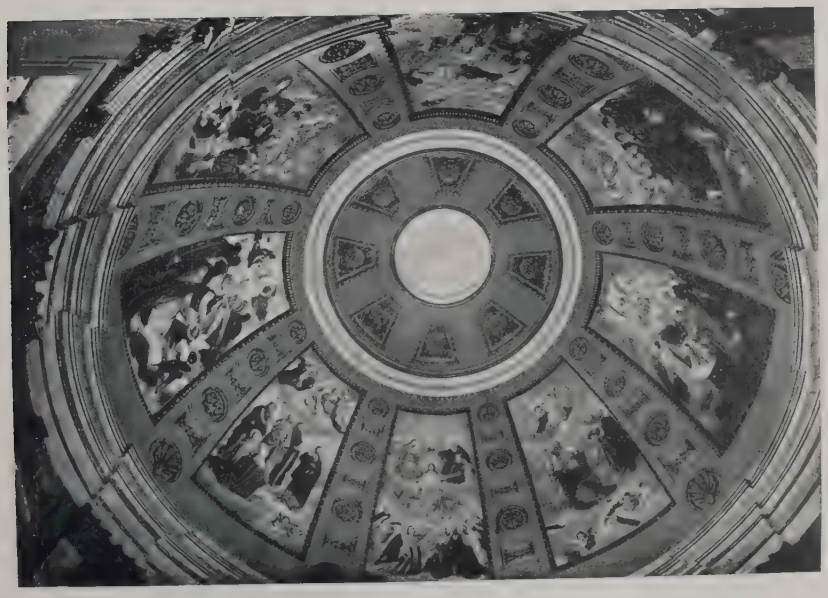
baroque portals, but contain some good tombs. Arbues is buried in a chapel named after him, and in the chapel of Santo Dominquito del Val are preserved "the remains of the third child crucified by the Jews in hatred of Christ about the year 1250." The beautiful Gothic tomb of Archbishop Lope de Luna, the finest in the cathedral, recalls a ghastly legend. In a grove near the city the prelate heard his name called, and perceived that the voice proceeded from a trunkless head, which came bowling towards him. The man to whom it belonged had called on the Archangel Michael at the at midnight, September 14, 1485. The introduction of the Inquisition was deeply resented by the people of Aragon, and its establishment in defiance of their wishes was in direct violation of the law of the kingdom. Constitutional protests having proved futile, six men thought to free their country from the dreaded tribunal by assassinating its representative. The deed, in fact, only riveted the chains of the Holy Office more firmly upon the discontented people. Most of the executioners perished in the flames, and De Arbues was canonised. He met a swifter death than that to which he doomed others.

The side chapels have been disfigured with

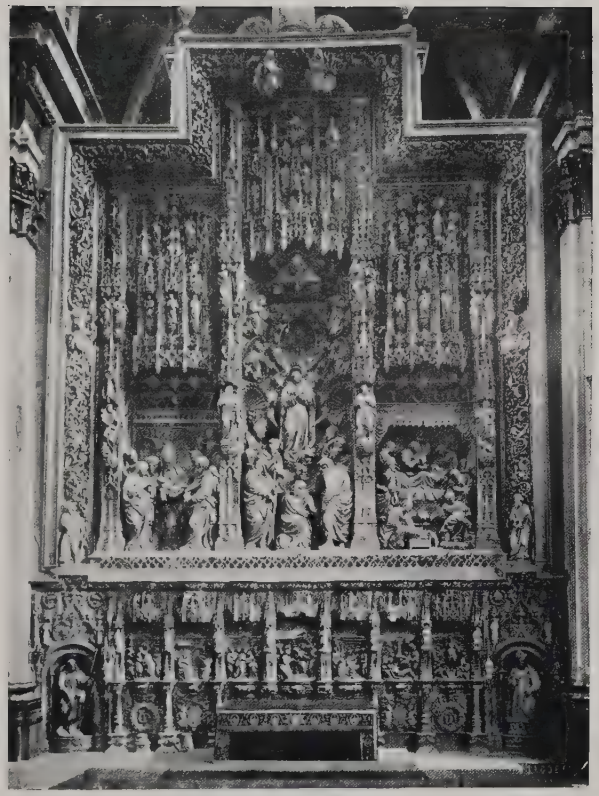
OUR LADY DEL PILAR



CHOIR STALLS, CHURCH OF OUR LADY DEL PILAR



PAINTINGS ON THE CUPOLA OF OUR LADY DEL PILAR



HIGH ALTAR OF THE CHURCH OF OUR LADY DEL PILAR, SARAGOSSA

VIEW OF THE CHOIR, OUR LADY DEL PILAR, SARAGOSSA

moment of death, and life was miraculously preserved in the severed head till he had confessed to and been absolved by the archbishop. The chapel was, in consequence, dedicated to St. Michael.

What are we to make of these curious legends? It is impossible to believe that learned men of exalted rank and generally saintly character deliberately invented fairy-tales. And yet, how few of us to-day find it possible to credit the least improbable of these stories.

INTERIOR OF SANTA MARIA DEL PILAR

This is one of the two cathedrals which Saragossa boasts. The second is the famous shrine of Santa Maria del Pilar, a gorgeous meretricious structure, built in 1686, with brilliantly-coloured cupolas of an almost oriental aspect. The pillar which the church enshrines is believed to be the pedestal upon which the Blessed Virgin appeared to the Apostle James on this very spot, forty years after the birth of Christ. He built a modest chapel, which soon became a great resort of pilgrims, and was replaced by a more ambitious church in the thirteenth century. The present building has been most severely criticised by writers and observers of every nation. Audacity and presumption, size without grandeur, are its characteristics in the opinion of Don J. M. Quadrado. The interior is divided into two parts. The larger half contains the finest work of art in the building—the alabaster high altar, the work of Damian Forment, who flourished in the early sixteenth century. The reliefs represent episodes in the life of the Virgin; at the sides are two large statues of St. Jerome and St. Braulio, both objects of particular devotion. The choir-stalls were admirably designed by the Navarrese Obraz, and beautifully carved by Moreto and Jobato between 1542 and 1548.

The shrine, or Capilla Santa, is placed at the back of the high altar; looking towards the eastern half, it constitutes a chapel within a chapel, rectangular without and elliptical within. Overhead is a dome borne on four Corinthian columns, and over this another dome painted by a namesake of Velazquez. There are four smaller domes decorated by Goya and Bayeu. The chapel is resplendent with marbles, painting, and statuary. Around it are

TOWER OF SAN MIGUEL, SARAGOSSA

THE NEW OR LEANING TOWER, SARAGOSSA

PORCH OF THE HOUSE OF ZAPORTA, OR OF THE INFANTA, SARAGOSSA

FAÇADE OF THE CHURCH OF SANTA ENGRACIA, SARAGOSSA

VASE IN THE CATHEDRAL OF EL PILAR, SARAGOSSA. FIFTEENTH CENTURY

hung banners taken from the infidels. The sacred pillar is almost entirely concealed, but there is a hole in the casing through which the devout may kiss it.

Enormous treasure, thanks to the piety of pilgrims, has been accumulated round this famous shrine. Hundreds of people to-day make a living by selling images, medals, pictures, and other objects of devotion in the streets adjoining. The Virgin of the Pillar is to Saragossa what Diana was to the Ephesians.

In a growing commercial city like this old buildings tend to disappear, and in quite recent years the Torre Nueva, or Leaning Tower, was demolished to make room for new constructions. The fine old Casa de Comercio no longer exists. Time has spared the fine old church of San Pablo, built in 1259. Its octagonal steeple—a later addition—is faced with tiles in much the same way as the particular portion of the old cathedral above referred to. The aisle is continued all round the church, and communicates with the nave by pointed arches in an amazingly thick wall. In the left aisle are five early and highly interesting Gothic retablos. The church of Santa Engracia, which figured prominently in the great siege, is built over the remains of a number of Christians said to have been martyred by Dacian.

Some of the tombs date from the fifth century, and are sculptured in the rudest Byzantine style. A pillar is shown as that at which St. Engracia was flogged, and a well into which the bodies of the martyrs were thrown. The fabric, rebuilt by Fer-

TOWER IN THE CALLE DE ANTONIO PEREZ

CHURCH OF THE MAGDALEN, SARAGOSSA

CHURCH OF ST. NICHOLAS, SARAGOSSA

EAVES ON THE HOUSE OF THE CONDE DE ARGILLO, SARAGOSSA

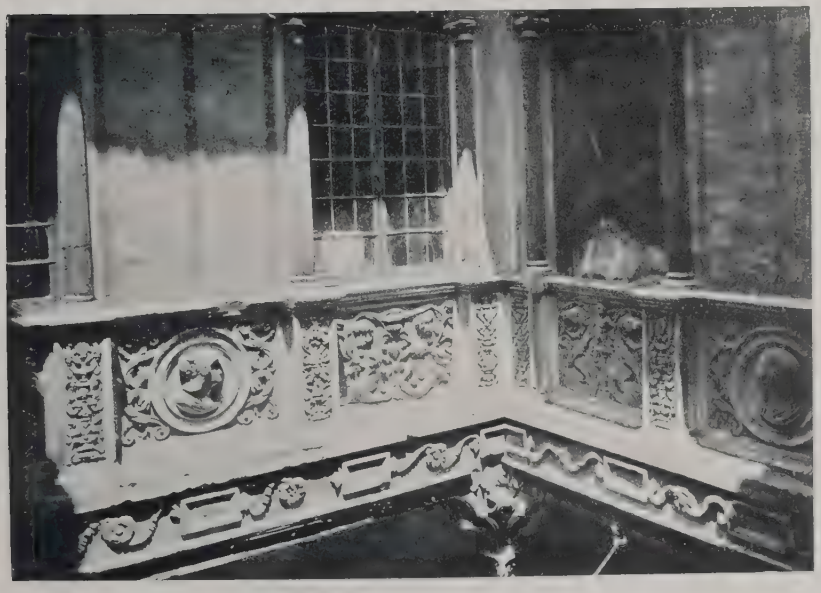
dinand the Catholic, was completely wrecked in 1868 and now presents few features of interest.

To the sixteenth century belonged the Lonja, or Exchange, commemorating the reign of Joanna the Mad and her son Charles. This is one of the many buildings intended to accommodate brokers and merchants who resolutely refuse to use them. The exterior belongs to no recognised style. It is flanked at each corner by little towers, roofed with white and green tiles. The interior is divided into a nave and aisles by twenty-four columns, some embedded in the walls, from which spring seventeen arches. The gilded bosses produce a good effect. A noble specimen of the sixteenth-century mansion is the Casa de la Infanta, built by Gabriel Zaporta, and afterwards inhabited by the wife of the Infante Don Luis. The gallery of the quadrangle is supported by columns formed by caryatides standing on fluted pedestals; the capitals, medallions, frieze, and arches of the gallery are all elaborately carved. As usual in these old palaces, the staircase is spacious and ornate. The palace of the wicked Count in Verdi's opera is now the Audiencia.

At Saragossa the Ebro is spanned by the fine seven-arched Puente de Piedra. It was reconstructed in 1437, two years after the collapse of one of its arches, which was accounted a presage of the destruction of the Aragonese fleet that sailed that day.

ARAB CAPITALS FROM THE ALJAFERIA, PROVINCIAL MUSEUM, SARAGOSSA

COURTYARD IN THE HOUSE OF ZAPORTA, OR OF THE INFANTA, SARAGOSSA



DETAIL OF THE COURTYARD IN THE HOUSE OF PARDO, SARAGOSSA

HUESCA AND JACA

FORTH of Saragossa lie the two ancient and interesting towns of Huesca and Jaca. The former is the Roman Osca, and is regarded with veneration by the pious as the birthplace of the martyr, St. Lawrence. The whole district seems to have been prolific in saints. The town was recovered from the Saracens in 1096 by Pedro I. of Aragon, and became his capital. Thenceforward the name of Huesca was constantly repeated in the stirring annals of the most enterprising of the Spanish states. To the piety of the Infante Sancha, a princess of the first Aragonese dynasty, we owe the sanctuary of Salas, to which Street paid a visit. The west end—all that remains of the primitive church—is rude and striking. Its noble doorway of six orders, richly sculptured, is set within a boldly projecting square porch. Above it is an enormous ring of three orders, moulded and carved, which once framed a round window. The rest of this church has been modernised.

Huesca has preserved much of its ancient character, and is still in part girdled by the massive turreted walls that earned for it the name of the town of ninety-nine towers. Many of the Moorish arches which once served as gates are now almost in the centre of the town. We turn first to the church of San Pedro el Viejo, distinguished by its stern, hexagonal tower rising over the north transept. The church is built of red sandstone, and has been much modernised. The nave and aisles end in very shallow apses, and the transept, like the tower over it, is six-sided. The lantern is lighted by four circular windows, with Moorish tracery, and the aisles have small windows high up in the walls. The choir is at the west end, and blocks the old entrance. Street thinks that most of the building dates from the mid-twelfth century, except the lantern, which may be a hundred years younger. One of the chapels contains the relics of the child

HIGH ALTAR, HUESCA CATHEDRAL

martyrs, Justus and Pastor, and in the crypt is buried the monk-king, Ramiro II. There are some curious stone coffins, intended, apparently, for giants, in the interesting cloister on the south side of the church —to make room for which the south transept seems to have been removed.

CLOISTERS IN THE MONASTERY OF SAN JUAN DE LA PEÑA, PROVINCE OF HUESCA

The cathedral of Huesca, though built in the fifteenth century, is on a very ancient plan. Almost square, its east end is formed by five hexagonal apses, in which terminate the nave, aisles, and adjoining rows of chapels. These are all raised by three steps above the common level of the church. The transept arms do not project, and there is no lantern. A very ancient steeple rises at the west end of the northern row of chapels. The choir is in its usual (and original) place in the middle of the nave. The west front is very fine. The fourteenth-century doorway is of seven orders, richly moulded and adorned with canopied figures. A curious feature is the "alero," or wooden eaves, reminding one of the verge boards at the Alhambra, projecting over the portal. The upper body of the façade exhibits a marked falling off in style and execution. The transept doors are more ancient and worthy of notice. The interior is severe and sparingly ornamented. There are clerestory windows only, and no triforium. Crossing the broad transept, where we tread on the sepulchres of early bishops, our attention is arrested by the splendid reredos behind the high altar, the work of Damian Forment, who worked at the beginning of the sixteenth century. He is said to have been a pupil of Donatello, and certainly the present work would not have been unworthy of the master. It is divided into three stages, the subjects of which are, respectively, the Way of the Cross, the Crucifixion, and the Descent from the Cross. Forment took thirteen years to complete this noble performance. In the side walls of the choir may be recognised the handiwork of Mohammed of Borja, one of the numerous Saracen artificers employed in the service of Christian worship.

The cloister on the north side is much older than the cathedral itself, and is entered through a good Romanesque arch. In its recesses lie several very old sepulchres. Another tomb, thoroughly as regards design and the wording of the epitaph in the classical style, is that dedicated by Forment to his beloved pupil, Pedro Muñoz of Valencia.

Adjacent to the cloister is the bishop's palace, with a Gothic window that once formed part of an earlier structure. No other trace remains (says a Spanish writer) of the dwelling

of those early pastors who governed the church of Huesca as far back as the middle of the sixth century, and took part in a council held here in the reign of Recared. Fronting this seat of the spiritual power is the old town hall, with its square towers recalling the feudal age. Here may be seen the seat where the magistrates administered justice, and (in the council chamber) the portraits of the four kings, Sancho I. and his three sons.

Jaca lies amidst scenery of unrivalled grandeur, almost at the foot of the great mountain barrier of the north. A quaint, gloomy town, in the centre of which is "a square clock-tower, with a pavilion gleaming like a light-house." This tower formed part of one of the ancient fortified mansions which still abound in the town. In one of them is a hooded fireplace of the fifteenth century that a king might covet for his palace. The cathedral, a fine example of the Romanesque, has outwardly changed but little since its foundation by Ramiro I. in the eleventh century. The west front is flanked by a short but massive tower, where the founder hung eight bells. The west porch is now blocked up. The interior, though much restored, has not lost the Romanesque character. The glory of the church is the reliquary containing the bones of St. Orosia, a Bohemian princess (so runs the legend) who was martyred by the infidels on her way to espouse a Spanish prince. In the modernised cloister is a tomb believed to be that of Don Sancho, natural son of Ramiro I.

Jaca has had a stirring history. It endured the Mussulman yoke not much longer than half a century, and was the first capital of Aragon. It repulsed our countrymen in 1366, and the Huguenots of Béarn recoiled from its walls over two hundred years later. The town was a prey to ferocious feuds and factions, and suffered hardly less from its harsh magistrates, who condemned murderers, unable to redeem themselves by fines, to be buried alive with their victims. The town is still surrounded by walls almost Cyclopean in their proportions, and is defended by a castle built by Philip III.

"CHARLES V. AT YUSTE," BY M. JADRAQUE

TERUEL

TERUEL, the capital of the southernmost province of Aragon, comes within the ken of history, about the middle of the twelfth century. It was founded, according to a tradition, by some Aragonese knights on a site miraculously indicated by a star above and a bull in a meadow below—hence the name Teruel, from "toro" and "estrella." Alfonso II. visited the new settlement in 1176, and endowed it with a liberal measure of self-government, which continued down to 1598. The laws by which it was governed were known as the "fueros de Sepúlveda."

The men of Teruel were always in the van in the wars that followed. We find them at the gates of beleaguered Valencia, at Murcia, in Sardinia. Meanwhile Teruel was torn, like all other mediæval towns, by feuds and dissensions. Here the Montagues and Capulets were the families of Muñoz and Marcilla. As elsewhere in Aragon, the Inquisition was established here only in the teeth of violent opposition.

Teruel has aged very little since those stirring days. A situation as remote as hers is favourable to stability. High, dark walls still shut in the quaint, huddled houses, and gloomy porticos cover many of the side-walks. The town is not rich in mansions. Its chivalrous founders expended their resources on the erection of churches, of which they founded nine.

The cathedral, which became such only in 1577, is not a very imposing edifice. It is bare and graceless, whitewashed throughout, and disfigured by baroque altar-pieces. The plateresque retablo of the high altar somewhat redeems the severity of the interior; it was the work of a French mason, Gabriel Joly, who died in 1538, when the church was only a "colegiata."

If the churches are of little interest, Teruel can boast very remarkable monuments in the towers of the Salvador and St. Martin. Both are pierced at the base with pointed arches, and are adorned to the summit with panels, friezes, "ajimeces," and stucco-work of the most typical Moorish style. They date from the thirteenth century and were probably the work of Moorish artisans. The tower of St. Martin was restored by Pierre Vedel, who built the fine Roman-like aqueduct called by the natives "Los Arcos."

Not for its monuments is Teruel renowned, but for its lovers—the famous "amantes," whom Tirso de Molina and Hartzenbusch have immortalised. If you visit the cloister of San Pedro, the sacristan will unlock a cupboard and proudly display two hideous mummies,

whose sex is hardly distinguishable. These are the bodies of Diego de Marcilla and Isabel de Segura. They loved each other; but the youth was poor, and the girl's parents were no less worldly than other parents. So Diego went to seek his fortune in the wars, and, after the strange fashion of ardent lovers, neglected to keep his beloved informed even whether he was dead or alive. This naturally wore out Isabel's patience, and at the end of five years she consented to wed the wealthy Azagra. It is unnecessary, perhaps, to say that this was the precise moment that Diego chose to return. He took part at the

THE AQUEDUCT, TERUEL

bridal feast, and was recognised by the bride alone. That night the miserable girl begged her new husband to respect her virginity for one night. He acceded to her request. While he slumbered, Diego appeared before the affrighted wife. She reproached him with his silence; he reproached her with her inconstancy. Finally he implored one last kiss, for old time's sake. Isabel refused even so far to be untrue to her marriage vow. Diego repeated his request three times, and at the third refusal fell dead beside her.

At this moment the husband awoke. Isabel told him what had passed, as if it had occurred to her in a dream. Azagra thought that a wife should, under the circumstances, have given the lover the kiss. Then she showed him the corpse of Diego. All the town came to the funeral. Every one was anxious to do honour to the devotion of the

dead man whom they had frustrated while he was living. At last Isabel came to the church, and, leaning over the open coffin, pressed a sonorous kiss upon her dead lover's lips. And in that supreme embrace she breathed out her own soul.

That, in brief, is the story of the Lovers of Teruel. The oldest written account of their misfortunes dates from the sixteenth century. But if you wish to relish the sweet savour of the romance, do not look at the two horrible mummies in the cupboard.

"THE INFANTE FERDINAND REFUSING THE CROWN OF CASTILE, OFFERED TO HIM AT THE DEATH OF KING HENRY."
BY A. M. ESQUIVEL

THE BASQUE PROVINCES

THE Basque Provinces, called by the Spaniards, Provincias Vascongadas, and composed of Alava, Guipuzcoa, and Vizcaya, are, as everybody knows, inhabited by a peculiar race of people, whose origin, language, and customs have long occupied the attention of the learned. We have all read anecdotes turning on the difficulties the Basque vernacular presents to foreigners; we have grown even a little weary of speculations as to the ethnology of the people; we have been told, over and over again, of their "fueros," or constitution, of their attachment to liberty, their struggles against the encroachments of the crown, and their devotion to Don Carlos. I propose, in the short space at my disposal, to take all this as read, and to say very little of the Basque people. I shall confine myself rather, as elsewhere in this book, to some notice of the monuments, historical and architectural, which the three provinces present to our view.

THE "DESIERTO," BILBAO

VITORIA (the name of which, it seems certain, is not derived from Victory) is the capital of Alava, and the seat of a bishop. The cathedral, founded in 1181, had equal renown as a fortress and as a church, till it was rebuilt in the Gothic style in the middle of the fourteenth century. It contains some good tombs, and a fine altar-piece by Valdidielso. In the sacristy is a "pietá" ascribed to Van Dyck, which hardly bears comparison with the fine "Conception" by Juan de Carreño. The churches of Vitoria, not interesting architecturally, are comparatively rich in artistic treasures. San Miguel and San Pedro can both boast fine examples of the work of Gregorio Hernández, one of the best sculptors Spain has produced, and the latter church possesses a very notable sepulchre, that of Don Diego de Alava, Bishop of Cordova, who died in 1562.

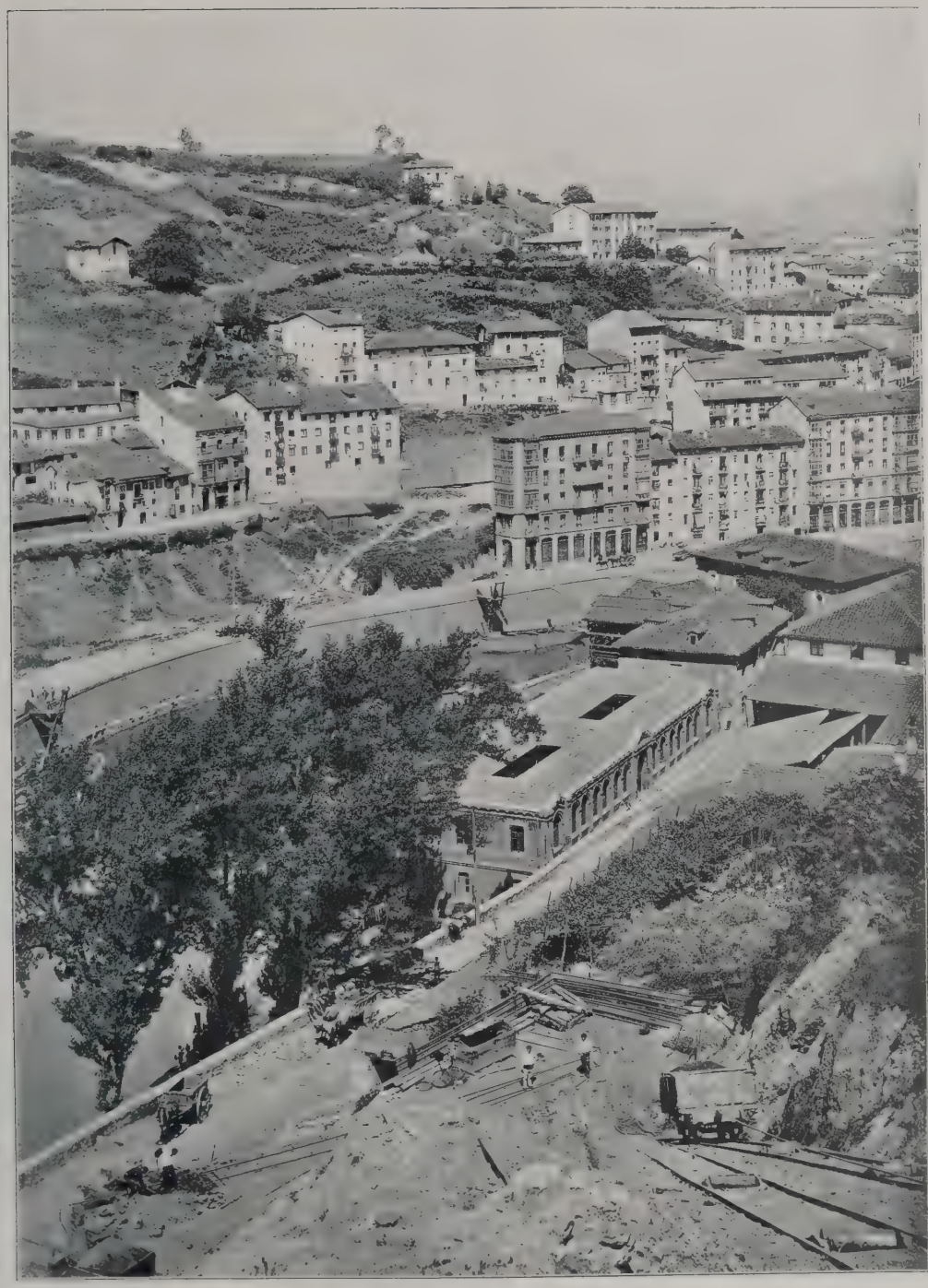
THE ORCONERO IRON-ORE COMPANY'S WHARF IN LUCHANA, BILBAO

The most interesting building in the town, however, is the Casa del Cordón,

PLAZA DE LA CONSTITUCION, VITORIA

LA RIBERA, BILBAO

LA RIBERA, BILBAO



OLD BILBAO

LOS ALTOS HORNOS DEL DESIERTO, BILBAO

TRANSPORT OF ORE, ARCOCHA, BILBAO

SUBURBS OF BILBAO

ORCONERA COMPANY'S WORKINGS BILBAO

BEGOÑA CHURCH, BILBAO

ARENAL BRIDGE, BILBAO

named, like the house at Burgos, after the rope carved over the door. It was the residence of Cardinal Adrian, the tutor of Charles V., who was nominally associated with Cisneros in the regency of Spain. It

BRIDGE OF ISABELLA II., BILBAO

was at Vitoria, after Charles's return to Flanders, that Adrian received the news of his election to the Chair of Peter, vacant on the death of Leo X. There were naturally rejoicings in the obscure Basque town. The Casa del Cordón was thronged with grandees and envoys from foreign powers, all jostling each other to pay their court to the new pontiff. In the fulness of his heart, Adrian VI. promised to erect a see at Vitoria. But his pontificate lasted but a year, and it was left to another pope to fulfil the promise.

The Plaza Nueva of Vitoria is considered one of the finest open spaces in the kingdom, and reminds the traveller of the great plazas of Valladolid and Salamanca. It is of later creation than either, having been completed in 1781. A portico runs along the four sides, one of which, as in the other cases cited, is formed by the town hall, a sufficiently imposing structure.

On a small eminence, affording extensive views, about 7 miles from the town, stands the sanctuary of Estibaliz, which existed in the eleventh century. It is the common belief, supported to some extent by internal evidence, that the church was originally a Roman work of some kind, or at least incorporated portions of some such fabric with its own. The sanctuary was converted into a hospice in the sixteenth century by the owner, a member of the Ayala family. Another shrine of local celebrity is the Basilica of Armentia, which dates back at least as far as the ninth century. It was the temporary abode of the bishops of Calahorra, while that see was "in partibus infidelium."

RAILWAY CUTTING NEAR BILBAO

DEUSTO UNIVERSITY, BILBAO

AZPEITIA, BASQUE PROVINCES

THE PASEO DEL ARENAL, BILBAO

BILBAO

BILBAO FROM THE SEA

SAN SEBASTIAN FROM THE CASTLE

THE BEACH, SAN SEBASTIAN

SAN SEBASTIAN

MIRAMAR, SAN SEBASTIAN

THE BEACH, SAN SEBASTIAN

THE PORT, SAN SEBASTIAN

AVENIDA DE LA LIBERTAD, SAN SEBASTIAN

MERCED BRIDGE, BILBAO

THE GRAN VIA, BILBAO

In the opinion of many, the most interesting spot in these three provinces is the sanctuary of Loyola, the birthplace and shrine of one of those four supremely great saints that Spain has given to the world, St. Dominic, St. Theresa, St. Francis Xavier, and St. Ignatius Loyola. The sanctuary lies a mile or two distant from the quaint little town of Azpeitia. It is a vast pretentious pile, bearing the unmistakable stamp of the seventeenth century. It was commenced by order of Queen Maria Luisa, widow of Philip IV., in 1682, according to the designs of Fontana. The plan is the shape of an eagle with outspread wings, the church being the body, the porch the beak, the Casa Santa and Jesuit College the wings, and various offices, the tail. Of the church little need be said, though its dome forms a noble feature in the landscape. The point of interest is the Casa Santa, the house in which the great founder of the Jesuits was born, as the inscription testifies:—

"Casa Solar de Loyola,
Aqui nacio San Ignacio en 1491,
Aqui, visitado por San Pedro y la Santisima Virgen,
Se entregó á Dios en 1521."

The house is square and solid, with massive walls of granite. On the ground floor is the little private oratory of the Loyola family, where the child Ignatius used to pray. It is adorned by an "Annunciation," presented by Isabel the Catholic to a member of the family. In another room is preserved the death-mask of St. Francis Xavier. On the floor above is the actual bedroom of the saint, with the damask coverings of the bed hardly affected by the flight of time. The greater part of the floor is occupied by a chapel with a magnificent altar and reredos. It was in this apartment that the saint's conversion took place—here that he was visited by St. Peter and the Blessed Virgin and that he gave himself to God.

PORTUGALETE AND SANTURCE BEACH, BILBAO

MARKET-PLACE AND CHURCH OF SAN ANTON, BILBAO

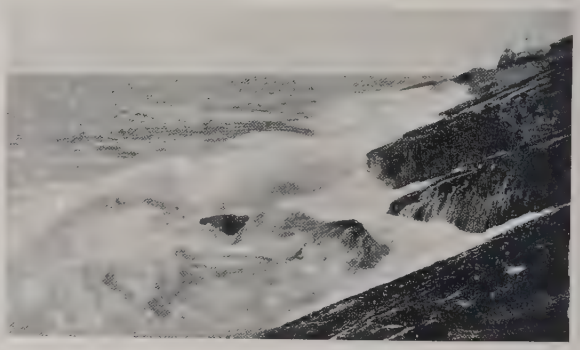
THE COLLEGE, LOYOLA

INTERIOR OF THE CHURCH, LOYOLA

AVENIDA DE LA LIBERTAD, SAN SEBASTIAN

THE BATHING BEACH, SAN SEBASTIAN

CAFÉ DE LAS NOVEDADES, SAN SEBASTIAN



MOTA CASTLE ROCKS, SAN SEBASTIAN

ON THE RIVER AT SAN SEBASTIAN

THE ROYAL FAMILY AT SAN SEBASTIAN

SANTA MARIA CHURCH, SAN SEBASTIAN

MONTE ULIA RESTAURANT, SAN SEBASTIAN

STATUE OF OQUENDO, SAN SEBASTIAN

THE ALAMEDA, SAN SEBASTIAN

BATHING-PLACE AND PASEO DE LA CONCHA, SAN SEBASTIAN

CHURCH OF THE GOOD SHEPHERD,
SAN SEBASTIAN

THE CASINO, SAN SEBASTIAN

PASEO DE LA CONCHA, SAN SEBASTIAN

There are few houses in the world more interesting than this. One compares it instinctively with Luther's room, high up in the Wartburg in far-away Thuringia, with the house of the Seraphic Mother at Avila, with the house of St. Francis at Assisi—temples that saw the birth of some of the loftiest endeavours of man.

VIZCAYA BRIDGE, PORTUGALETE, BILBAO

He who cares more for the future than the past will find more to interest him in Bilbao, the commercial centre of north-west Spain, and the focus of its free-trade forces. Between Barcelona and Bilbao intense rivalry exists, though, as they sit on different seas, it seems that there is room enough for both. Bilbao—the capital of Vizcaya, or Biscay—stands on the river Nervion, about 7 miles from the ocean. It was founded as late as the year 1300 by Don Diego Lopéz de Haro, the existence of the town being officially recognised by Fernando IV. the following year. The most stirring events in its history belong to modern times. In 1833 it was fiercely attacked by the Carlists under their redoubtable leader, Zumalacárregui. The defence, in which the women took part, rivalled that of Saragossa. The three breaches made by the enemy's artillery were defended by musketry. A bombardment followed, varied by sanguinary sorties. On June 27 the Carlist commander summoned the place. The commandant submitted the terms offered to the town council, who replied that they would rather perish beneath the ruins of the town than surrender. The Count of Mirasol sent back this reply to Zumalacárregui, with the intimation that he could begin firing again as soon as he liked. Three days later the Carlists raised the siege.

Three years later Bilbao was again attacked by the forces of the pretender, who were repulsed with the same heroism as before. In 1873 the unconquerable city sustained a siege of 125 days by its implacable foes, emerging triumphant, blood-stained, but glorious.

THE BRIDGE AT PORTUGALETE, BILBAO

Not so many years ago this town of heroic fame was a quiet enough place, scrupulously clean—so clean, indeed, that carts were not allowed to move in the streets for fear of soiling them, and traffic had to be carried on in hand-trucks. The streets in the old town are still very clean and regular, the overhanging upper storeys

PASEO DE LA CONCHA, SAN SEBASTIAN

SAN SEBASTIAN FROM CONCORRONEA

SAN SEBASTIAN FROM THE CARRETERA DE HERNANI

ALDERDIEDER PARK, SAN SEBASTIAN

THE BULL-RING, SAN SEBASTIAN

PASEO DE LA CONCHA, SAN SEBASTIAN

SAN SEBASTIAN

HERNANI, NEAR SAN SEBASTIAN

SANTA CATALINA BRIDGE, SAN SEBASTIAN

THE CASINO, SAN SEBASTIAN

CRISTINA ENEA, THE HOME OF THE DUKE OF MANDAS AT SAN SEBASTIAN

TO THE BULL-RING, SAN SEBASTIAN

THE CONCHA, SAN SEBASTIAN

of the houses affording shelter against rain and sun. But the new town on the left bank of the Nervion is now by far the more important portion of Bilbao, and betrays all the animation of a great commercial centre. The population to-day exceeds 80,000. Three stone bridges and two iron viaducts span the river, which is now navigable for vessels of 4000 tons. It is, of course, as the port of the great mineral district behind that the town has achieved such prosperity. The iron exported from its wharves between the years 1882 and 1896 exceeded 55,000,000 tons. The pleasant little town of Portugalete, at the mouth of the Nervion, is to Bilbao what Avonmouth is to Bristol. It is connected with the opposite shore by a bridge supporting a flying or aerial ferry which can convey 200 persons at a time.

THE CASINO

Bilbao is proud of its spacious squares and beautiful promenade, contrasting markedly in this respect with our English ports of the like character.

SAN SEBASTIAN

The Paseo del Arenal corresponds to the Rambla of Barcelona, and is beautifully planted with trees. Its prolongation along the river-bank is called the Campo de Volantia, and forms a very pleasant walk. The river is always full of barques, and the whole prospect one of great animation. As regards antiquities, Bilbao has little to show. The twentieth-century church of Santiago existed here before the town was built. The church of St. Anthony, built about 1400, occupied the site of the old citadel, destroyed in 1366. Other monuments of its past the city has none, unless the statues of its founder and eminent citizens, lately

VIEW FROM MONTE ULIA

set up in the new town, may be called such.

THE BEACH, SAN SEBASTIAN

Of beautiful San Sebastian there is even less to say. The Spanish Biarritz, the rendezvous of the court of His Catholic Majesty, and of the beau-monde of three nations, its charms and delights can only be experienced, not described. From the sombre recesses of dim cathedrals and vast palaces where the genius of Spanish history resides, we have here suddenly emerged on to a sunlit shore, just a home of joy, sparkling (one might say) with modernity. Yet the place is not unknown to history. Its seamen took part in the reduction of Seville in 1247. Here Peter the Cruel deposited his treasure. In 1512 it defended itself so well against the Constable de Bourbon as to merit the titles "most noble and loyal." Finally, being then in the hands of the French, it was stormed and taken by the English in September 1813.

THE ROYAL PALACE, MIRAMAR, SAN SEBASTIAN

The troubles of San Sebastian were not yet ended. During the Carlist wars, like Bilbao, it was rudely assailed, and stoutly defended. Our countrymen came to the aid of the Cristinos and atoned to some extent for the atrocities of 1813. The English Legion was almost annihilated by the Carlists three years later (1836) at Hernani. The slopes of Monte Urgull, which occupies the end of the promontory, is studded with the graves of these brave auxiliaries, whose valour contributed to the establishment of the present dynasty in Spain.

SAN SEBASTIAN

Otherwise, San Sebastian has thrown off all traces of the catastrophes that once overwhelmed her. She is gay, smiling, and modern. Along the sea-front round the pearl-shaped

bay, called the Concha, sweeps a beautiful *pasco*, expanding at one point into the pretty park of Alderdi-eder, adjacent to which is the fine Casino. On the south shore of the Concha stands the summer residence of His Majesty, Don Alfonso, named, like that other sad palace in Istria, Miramar. It was built on an English model and (I believe) by an English architect. The views are magnificent, and when the royal eyes weary of these, they may find refreshment in the splendid paintings that adorn the interior. The other buildings of San Sebastian, although tasteful and imposing, have not sufficient individuality to demand much attention, except the hall of the Provincial Deputation which, though modern, compares favourably with any other civil structure of any age in Spain.

THE TOWN HALL, SAN SEBASTIAN

SAN SEBASTIAN FROM THE SEA

SAN PEDRO, PASAJES

GENERAL VIEW OF THE HARBOUR, PASAJES

PASAJES

PASAJES

A BOAT-WOMAN, PASAJES

SAN JUAN, PASAJES

HENDAYE

ENTRANCE TO THE HARBOUR, PASAJES

GENERAL VIEW OF IRUN

FUENTERRABIA

REMAINS OF THE OLD FORTRESS, FUENTERRABIA

A STREET, FUENTERRABIA

A STREET, FUENTERRABIA

ISLA DE LOS FAISANES, BEHOBIA

CLOISTERS IN THE COLEGIATA DE SANTILLANA, PROVINCE OF SANTANDER

COLEGIATA DE SANTILLANA, PROVINCE OF SANTANDER

SANTANDER

THE railway journey from Bilbao to Santander affords a view of some of the finest mountain scenery in Europe. We are passing through the district known to the ancients as Cantabria. Our destination is a town whose geographical situation seems to make it the natural port of all northern Spain, whereas its commercial activity is exceeded by Bilbao, Gijon, and La Coruña. Like many other ports along this coast, it is regarded as a summer resort and bathing station.

VIEW OF THE BAY OF SANTANDER AND OF THE "ALFONSO XIII."

Santander is said by one tradition to derive its name from a fisherman named Andero, who was privileged to fish up certain highly-prized relics, and who consequently became a saint. A more probable derivation is from Portus Sancti Emetherii —for St. Emetherius really did exist. In the Middle Ages Santander became an important place, and its seamen assisted, like those of Bilbao, at the attack on Seville. It supplied new colonists for Cadiz and other southern towns. It is hardly necessary to say that its streets were the theatre of numerous faction fights, and that it suffered at the time of the French invasion. It was also the scene of severe fighting in 1868, and of an appalling explosion in 1893. Velarde, one of the heroes of the "Dos de Mayo," was a native of Santander, and has a fine monument in the square named after him.

CHURCH OF THE SACRED HEART, SANTANDER

The cathedral is a Gothic edifice of the thirteenth century, a good deal disfigured by repeated restoration. Its belfry is a massive square tower, which is pierced at the base by an archway, from which a flight of steps ascends to the Rua Mayor. (Note the use here, as in Galicia, of the Portuguese word "Rua" instead of Calle.) The high altar

THE OLD SQUARE, SANTANDER

THE HARBOUR, SANTANDER

SANTANDER

VELARDE SQUARE, SANTANDER

CALLE DEL CORREO, SANTANDER

THE "MUELLE," FROM THE SMALL HARBOUR, SANTANDER

THE SMALL HARBOUR, SANTANDER

CONCHA BEACH, SARDINERO, SANTANDER

SARDINERO BEACH, SANTANDER

ENTRANCE TO COMILLAS, PROVINCE OF SANTANDER

VIEW OF THE PALACE AND CHAPEL, COMILLAS,
PROVINCE OF SANTANDER

THE S.Y. "IOLANTHE" ANCHORED OFF SANTANDER

is interesting only as enshrining the relics of the martyrs Emetherius and Caledonius, the patrons of the town. Facing it is the choir, dating from the seventeenth century, and enclosing a basin evidently filched from a Mussulman mosque. The inscription upon it, when deciphered, is in the style of the epigraphy of the Alhambra. Among the chapels is one very gorgeous, in the left aisle; but the most interesting part of the structure is the crypt beneath, called the Cristo del Abajo, which runs at right angles to the superstructure. It is formed by a nave and three aisles all ending in apses. Though much altered, like the church above, this crypt clearly belongs to the end of the twelfth century, or beginning of the thirteenth century, when (in Spain) the Romanesque and Gothic forms were wedded. The crypt is now used as the parish church of Santander.

To the archæologist this seaport does not present strong attractions. The castle of San Felipe has been so pulled about as to lose all its primitive character and is now a barracks. Of the minor churches the single-naved Parroquia de San Francisco is worth a visit: and the Consolacion is a very fine specimen of the Spanish classical (Greco-Roman) style. These monuments having been visited, the stranger may stroll out on to the Muelle, to watch the women loading the steamers with the produce from the mines of Camargo and Puente Arco; or turn into the well-appointed Casino at the Sardinero—the "bathing suburb" of Santander.

THE PORT OF SANTANDER

FISHERMEN, COMILLAS, SANTANDER

ENCAMPMENT OF H.M. THE KING DURING THE HUNT AT COMILLAS. (THE LARGE TENT IN THE BACKGROUND IS THE KING'S)

THE SEMINARY BUILT BY THE FIRST MARQUIS OF COMILLAS AT COMILLAS, PROVINCE OF SANTANDER

COMILLAS, PROVINCE OF SANTANDER

GROUP OF HUNTSMEN AND GUESTS SALUTING H.M. THE KING AT COMILLAS, SANTANDER

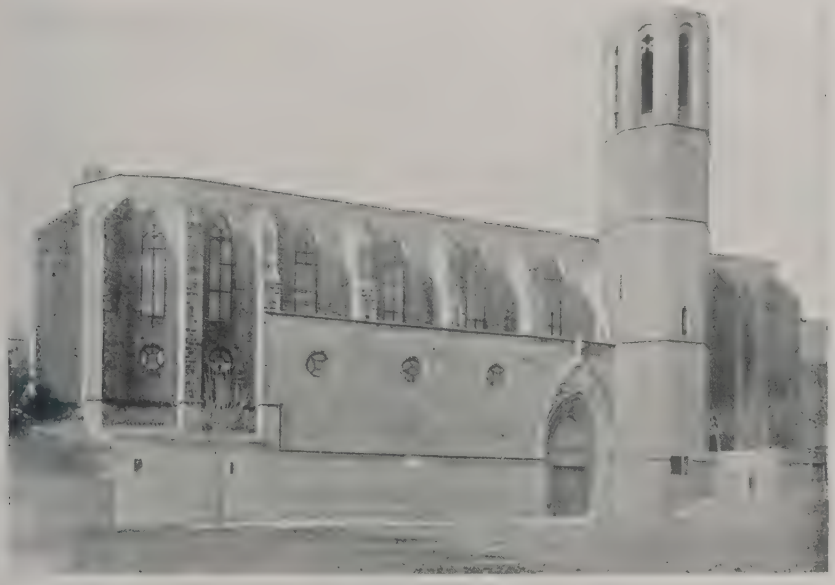
THE KING'S HUNTING CAMP IN THE "PICOS DE EUROPA," NEAR COMILLAS, SEPTEMBER 1905

THE PALACE OF THE MARQUIS OF COMILLAS, PROVINCE OF SANTANDER

CATALUÑA

THE ancient principality of Cataluña presents many points of difference from the rest of Spain, both as regards its economical development and the character of its people. The Catalans, however, do not belong, like the Basques, to another family of nations. They are a branch of the Romance family, differing from other Spaniards as the Provençal does from the French. Their language was spoken in various parts of the peninsula by those peoples who were expelled by the Saracens and returned in the ninth century to settle in this corner of the country. The industrial and commercial superiority of the Catalans may be explained partly by the natural advantages of their situation –so near to the great centres of civilisation in the Middle Ages, and partly by their having so early emancipated themselves from the yoke of the Moors, with whom the other Spaniards had to contend for five or six centuries longer. In Cataluña we see the development of Spain unarrested. The lead given by Barcelona will inevitably be followed by the other cities of the kingdom, now that the special causes which militated against their progress have disappeared.

A NATIVE OF CATALUÑA



MONASTERY OF PEDRALVES, NEAR BARCELONA

BARCELONA

BARCELONA is the Liverpool and Manchester of Spain. Since the year 813, when its fleet defeated a Saracen squadron, it has always looked seaward. Its citizens were the rivals of the Pisans, Genoese, and Venetians; they waged a war of extermination against the Saracen pirates; they assisted at the taking of Mallorca; they sent expeditions to Peloponnesus; they were the first to establish consuls (a distinction claimed also, I think, for Amalfi); they instituted a code of maritime law. With the discovery of America and of the Cape route, the importance of Barcelona, as of all other Mediterranean ports, temporarily declined. The relapse was brief. Barcelona's energies found an outlet in industrial enterprises, and neither the shifting of the nation's centre of gravity to Madrid, nor the monopolies enjoyed in the eighteenth century by Seville and Cadiz, could deprive her of her pre-eminence among all the cities of the Spanish world.

Like all other manufacturing towns, Barcelona is girdled by a ring of vast teeming suburbs, with tall chimneys vomiting forth smoke into the blue southern sky. The brighter side of modernity is, however, soon manifested. In its heart Barcelona is bright, clean, and spacious. The boulevards are worthy of Paris and Washington, the streets are bordered by magnificent shops and residences. It is a noble, beautiful modern metropolis, still worthy of Cervantes' famous panegyric—"Flower of the beautiful cities of the world, honour of Spain," &c.

Barcelona is richer in monuments of its glorious past than many an older-looking city. The cathedral, begun by Count Ramon Berenger in 1046, and entirely rebuilt at the end of the fourteenth century, is a grand example of Gothic architecture, sombre and massive. Street considers the architecture of Cataluña a distinct national style, and praises the Catalan architects for erecting churches of almost unequalled internal width. Breadth is indeed very noticeable in this vast cathedral. The transepts do not project, and are the bases of towers 170 feet high. Over the Puerta de San Ivo, by which you enter the north transept, is a rude relief representing the combat of the knight Villardel with the dragon. The west front has been modernised, and the dome above it is of comparatively recent date. The interior of the church is most devotional in atmosphere. The stone is dark, and the windows, filled with good stained-glass, are very small. The windows of one row of chapels open only into a corresponding row in the adjacent cloister. Everything has been done to keep out the light and heat; the chapels are continued right round

THE CATHEDRAL, BARCELONA

CHURCH OF "LAS SALESAS," BARCELONA

FOUNTAIN IN THE CLOISTERS, BARCELONA CATHEDRAL

CLOISTERS OF THE CATHEDRAL, BARCELONA

INTERIOR OF THE CATHEDRAL, BARCELONA

INTERIOR OF THE CATHEDRAL, BARCELONA

CLOISTERS AND DOOR OF THE CATHEDRAL, BARCELONA

FOUNTAIN IN THE CLOISTERS OF THE CATHEDRAL, BARCELONA

CLOISTERS OF SAN PABLO, BARCELONA

THE HIGH ALTAR, BARCELONA CATHEDRAL

the church, and have a floor above them. The naves and aisles are alike 83 feet high. The cathedral is dedicated to St. Eulalia, whose relics since the year 1339 have been preserved beneath the chancel. The shrine is the work of the fourteenth-century designer of the church, Jaime Fabre, a native of Mallorca. The high altar, insulated by an ambulatory, is not interesting. The "Trascoro" with fine sculpture is in good Renaissance

PANORAMIC VIEW OF BARCELONA

PANORAMIC VIEW OF BARCELONA

PANORAMIC VIEW OF BARCELONA

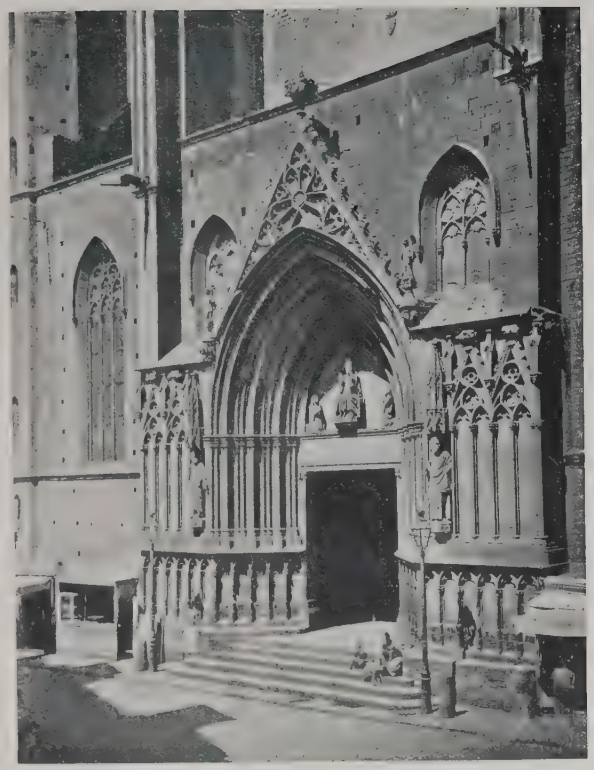
style, and is worthier of note, as well as the choir stalls decorated with the name-plates of the knights of the Golden Fleece, who took part in the splendid Chapter held here by Charles V. in 1519. Except for some paintings, by Villadomat, a local artist of repute, who lived in the early eighteenth century, the cathedral has few artistic treasures. Nor are the twenty-seven chapels, dating mostly from the seventeenth and succeeding centuries, of deep interest. They are so dark, moreover, that it is not easy to make out what they

THE CATHEDRAL, BARCELONA

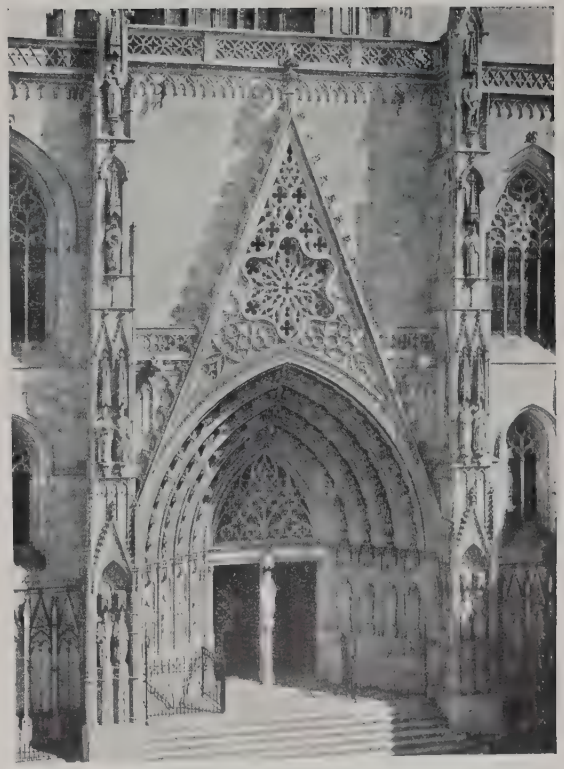
TOWER OF SANTA AGUEDA, BARCELONA

THE UNIVERSITY, BARCELONA

THE CUSTOM HOUSE, BARCELONA



FAÇADE OF THE CHURCH OF SANTA MARIA DEL MAR, BARCELONA



PRINCIPAL ENTRANCE, BARCELONA CATHEDRAL

CHURCH OF "LA SAGRADA FAMILIA," BARCELONA

CHURCH OF "LA SAGRADA FAMILIA," BARCELONA

STATUE OF GENERAL PRIM, BARCELONA

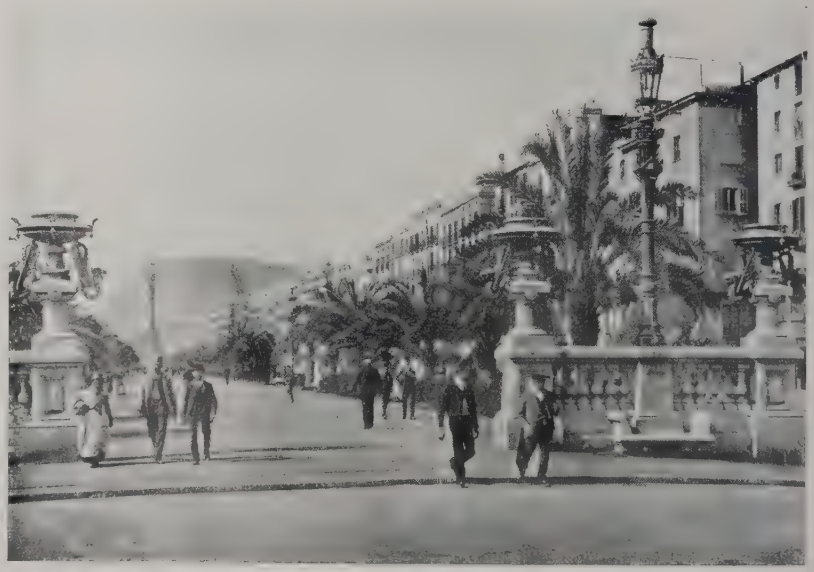
MONUMENT TO CLAVE, RAMBLA DE CATALUÑA, BARCELONA

ARCO DE TRIUNFO, BARCELONA

do contain. The finest tomb is that of Doña Sancha de Cabrera, of Noalles, in the chapel of St. Clement in the south aisle; three chapels farther on is the tomb of the great Catalan saint, Ramon de Pennafort. Two wooden urns, covered with crimson velvet, against the south transept wall, enshrine the ashes of Count Ramon Berenger, the Old (1070), and his wife, Almodis. Opening off the south aisle, close to the main entrance, is the large square chapel of St. Olegarius, with fine star-vaulting and the seventeenth-century monument of the titular saint.

The cloister on the south side of the cathedral, begun by Maestre Roque in 1448, is very charming. The tombs are rudely carved with the trade or rank of the deceased —the resting-place of Alfonso V.'s Jester is indicated, for instance, by cap and bells. The graceful Puerta de Santa Eulalia leads into the street.

The church of Santa Maria del Mar was rebuilt in the late fourteenth century, and replaced an earlier church built on the place of martyrdom of St. Eulalia. All classes of the population lent a hand in the building, and in commemoration two bronze figures, carrying stone and timber, adorned the main entrance. The edifice is a good specimen of the Catalan church—broad and high in the nave, and simple in plan. Like the cathedral, it is a parallelogram, rounded at the east end, and presents an un-



THE COLON (COLUMBUS) PROMENADE, BARCELONA

INTERIOR COURT OF THE CONVENT OF MONTESION, BARCELONA

EXTERIOR COURT OF THE CONVENT OF MONTESION, BARCELONA

HÔTEL COLÓN, BARCELONA

PALACIO DE JUSTICIA, BARCELONA

VIEW OF TIBIDABO, BARCELONA

TIBIDABO STATION AND CASA ARNUS, BARCELONA

PASEO DE GRACIA, BARCELONA

RAMBLA DE LOS ESTUDIANTES, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

broken line of wall to the outside. It has two aisles. There is a very small circular traceried window in each bay of the nave; the aisles are a little lower than the nave and are lit by a four-light window in each bay. Each of the chapels is also lit by a small two-light window. The interior of the church is simple and dignified, though considerably modernised. The choir is placed behind the baroque high altar. The royal pew, reminding us of days when Barcelona was a capital, is in the south aisle and was connected with the palace by a gallery now destroyed. The west front is very fine, and is flanked by two "telescope" towers. The portal is richly moulded and the rose-window above it, magnificent.

INTERIOR DOOR OF SANTA LUCIA AND SEPULCHRE OF MOSSEN BORRÁ, BARCELONA CATHEDRAL

Villadomat is buried in the fifteenth-century church of Sta. Maria del Pino, which is of the Catalan type, as is also the older church of SS. Justo and Pastor (1345). This church has been modernised inside and out. Here Jews were sworn, according to a long and terrific formula. In the days of ordeal by combat the parties, fully armed, vowed on the altar that they would use no enchanted weapons; and we are told that, to this day, a declaration sworn here, as to the last wishes of a person who has died intestate, will have force of law.

There are a great many other ancient places of worship in the city. San Pablo del Campo, a crude, simple church, dates from 1173. San Pedro de las Puellas was built in the tenth century, and Sta. Ana in 1146, in imitation of the church of the Holy Sepulchre. In the chapel of Santa Agueda, now a museum, Alfonso el Casto was baptized, and the order of Montesion established.

Civic state expresses itself at Barcelona in many noble monuments. The Diputación—the old Parliament House of Cataluña—is a strikingly original building in many of its details. Built in the fifteenth century, it was judiciously restored in 1609 by Maestre Pere Blai. The figure of St. George, patron of Cataluña, stands above the portal, and to him is dedicated the beautiful Gothic chapel, with its wall "damascened with reliefs." The exquisitely worked altar-cloth dates from 1458. The pillars sustaining the galleries of the "patio," which were much admired for the daring of their execution and plan, were

PASEO DE COLÓN AND STATUE OF LOPEZ, BARCELONA

RAMBLA DEL CENTRO, BARCELONA

CONVENT OF SANTA CLARA (OLD PALACE OF THE KINGS OF ARAGON), BARCELONA

THE BULL-RING, BARCELONA

RAMBLA DEL CENTRO, BARCELONA

RAMBLA DE LAS FLORES, BARCELONA

PLAZA DE LA PAZ, BARCELONA

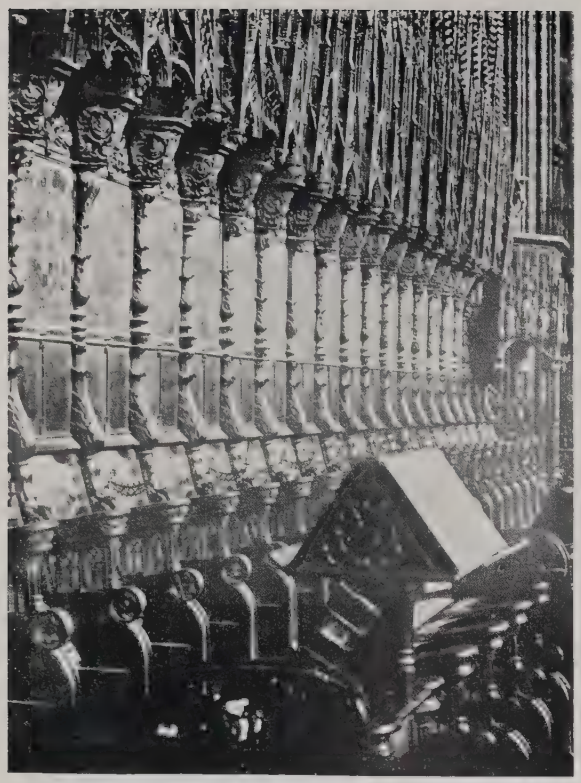
THE "CASCADA" IN THE PARK, BARCELONA

FOUNTAIN IN THE PLAZA DE PALACIO, BARCELONA

THE LAKE IN THE PARK, BARCELONA

THE PORT, BARCELONA

VIEW FROM MIRAMAR, BARCELONA



CHOIR STALLS, BARCELONA CATHEDRAL

about to give way when restored some years ago by Don Miguel Garriga y Roca. The halls are redolent of the dignity and gravity of a great municipality. The domed Salon del Tribunal is hung with portraits of the kings of Spain, and adorned with pictures by a native artist—Fortuny—of the victories of a native soldier—Marshal Prim.

A fine collection of portraits of local worthies—and they are numerous—is to be seen at the Casa Consistorial, erected in 1373, and skilfully restored in modern times. The Salon de Ciento has a splendid artesonado roof.

There are still several of the mansions of the old merchant princes remaining in Barcelona. The beautiful Casa de Gralla y Despla seems to have been begun about 1306, to which date the staircase to the left of the patio may be attributed. The beautiful gallery with its slender marble columns is of the early Renaissance, and the elaborate façade reveals the skill of the celebrated Damian Forment. The portal is very rich. On the pedestals of the columns is the half-effaced inscription, "Publicæ venustato—Privatæ utilitati," which, oddly enough, gave rise to the tradition that the mansion was at one time a house of ill-fame.

Forment's work could, till lately, have been studied in the Casa de Dusay, now demolished. In the magnificent staircase of the old Casa Dalmases we recognise a genius hardly inferior to his. The hall in three bays is all that remains of the Casa del Consulado, begun in 1357 and completed thirty-five years later. The Hospital of Santa Cruz is perhaps the finest specimen of civil architecture of the Gothic period in Barcelona. As a foundation it dates from 1229 (probably one of the oldest establishments of the kind in Europe), but the first stone of the actual building was laid by King Martin the Humane in 1401. Much of the original structure remains, though a fire did much damage in 1638.

The modern city boasts many splendid edifices which only want the halo of age to dwarf the monuments of bygone times. The university is in the quasi-Byzantine style, called by the Spaniards modern-Roman. It was begun in 1873, and was designed by Don Elias Rogent. As an educational force it far excels its rivals in Salamanca, Valladolid, and Seville. Barcelona is well provided with learned institutions. The museums are

OLD TOWERS IN THE PLAZA NUEVA, BARCELONA

PLAZA DEL REEF, BARCELONA

MONUMENT TO GÜELL, BARCELONA

MONUMENT TO COLUMBUS, BARCELONA

PLAZA DE CATALUÑA, BARCELONA

GÜELL PARK, BARCELONA

TEATRO PRINCIPAL, BARCELONA

CASAS CONSISTORIALES, BARCELONA

LA GRAN VIA AND STATUE OF GÜEL Y FERRER, BARCELONA

"THE DEVIL'S BRIDGE" AT MARTORELL, BARCELONA

MONUMENT TO CHRISTOPHER COLUMBUS, BARCELONA

CALLE DE FERDINAND VII., BARCELONA

rich and well arranged, and the Archivo General de Aragon contains one of the most important collections of archives in Europe. Of modern architecture in Cataluña the most ambitious example is the enormous church of the Sagrada Familia, raised, like the Sacré Cœur at Paris, by national subscription. The architect has endeavoured to perpetrate the most daring feats in stone, and some of his innovations are worthy of imitation; but few will admire the enormous entrances, reaching from the ground to the roof.

From the eminences surrounding Barcelona inspiring views of land and sea, busy city and fertile country may be obtained. Valvidrera and Tibidabo are favourite objectives for excursions. The interest of the citadel of Montjuich, commanding the whole town on the south side, is mainly military and historical.

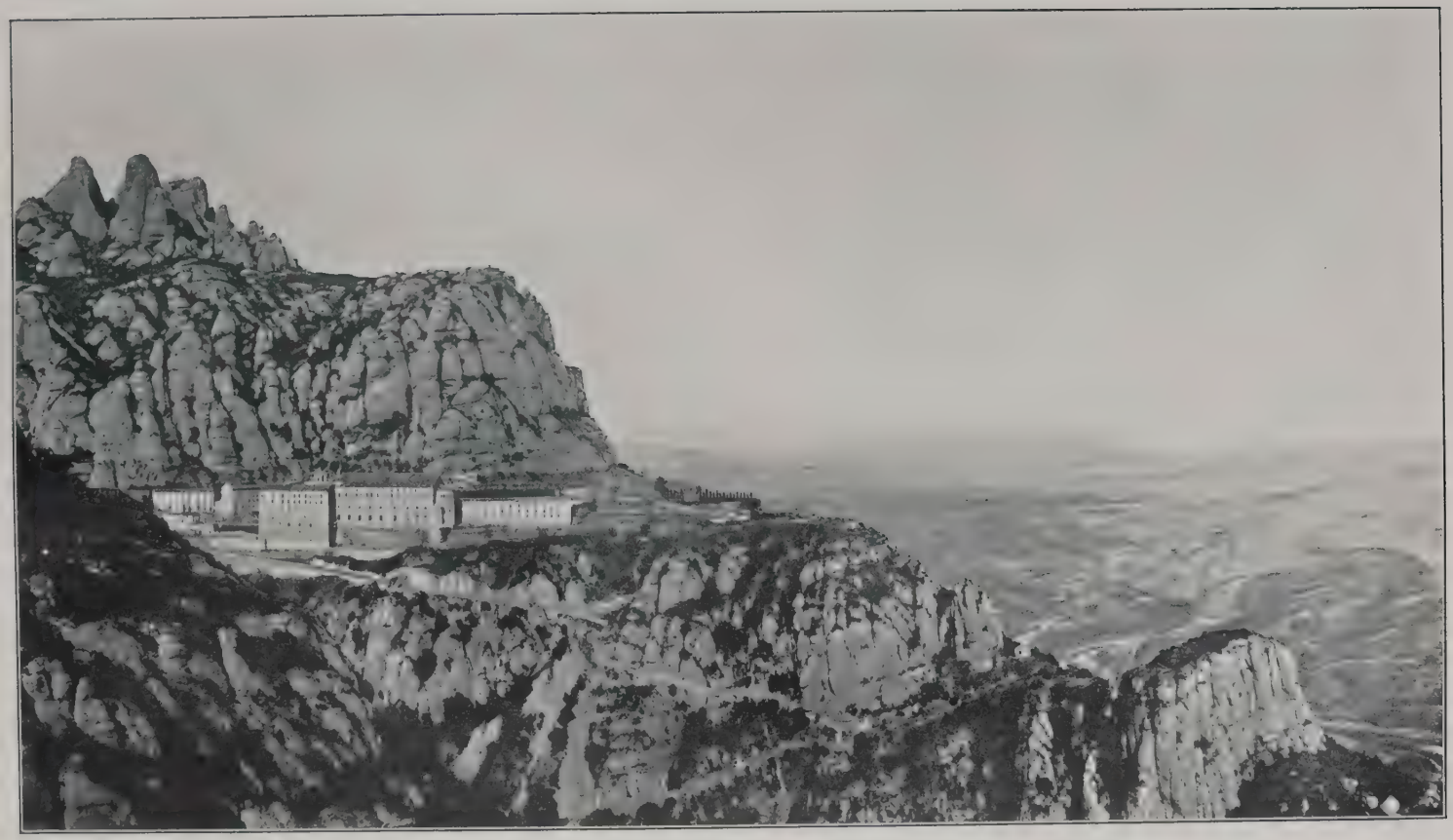
RAMBLA DE LAS FLORES, BARCELONA

MONTSERRAT

NO one goes to Cataluña without visiting Montserrat, one of the most famous shrines of the Catholic world. Notwithstanding, its claims on the reverence of the faithful are hardly as serious as Compostella's or Loretto's, for it commemorates no saint of more than local reputation, and no miracles have taken place there for many a long year. Indeed, the anchorite Guarin, with whom it is especially associated in tradition, was not a saint likely to inspire great devotion or affection, except in converted criminals of the worst type. The daughter of Wilfred, Count of Barcelona, was confided to his care when he dwelt in these rugged solitudes; and being possessed of the devil, he incontinently cut her head off, and buried her on the spot. Guarin, overtaken by the pangs of remorse, made a pilgrimage to Rome, where he received absolution on the condition that he should return to Montserrat on all-fours and live exactly like a beast, without uttering a word, or looking at the face of a man. All, of course, came right in the end. The hermit was captured by huntsmen, his absolution pronounced by an infant, and the count's daughter restored to life again. And they all lived holily ever after. That is the legend, in brief. It will not attract you to Montserrat, which has more substantial claims on your attention. As its name implies, it is a vast serrated mass of rock, of a pale-grey colour, and rising abruptly against the skyline, presents a singularly grand and formidable effect. It is cleft asunder by a gorge made, it is said, at the moment of the Crucifixion. The ascent is an arduous but delightful experience, and the views from the various pinnacles sublime.

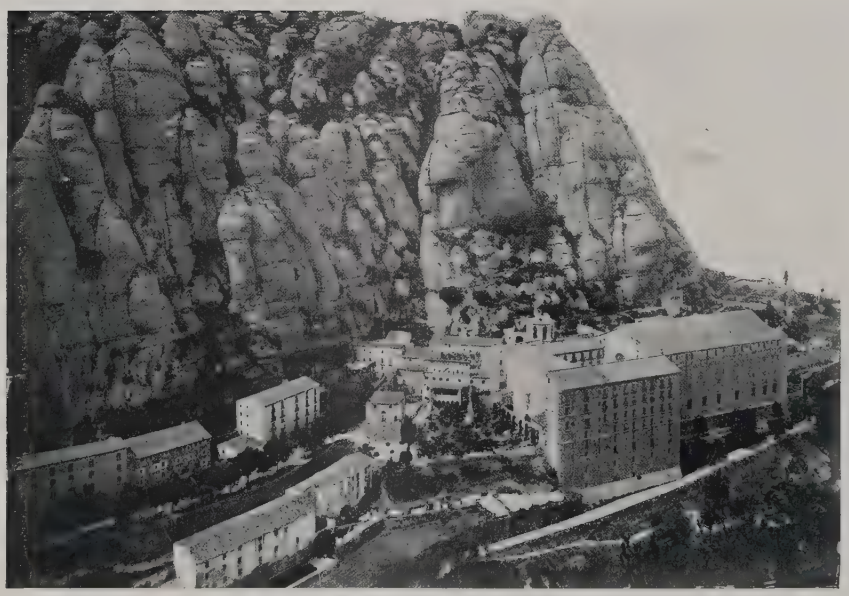
Of the monastery, or shrine, little need be said. The buildings are modern and uninteresting, though well situated. There is the usual miraculous image around which has accumulated enormous treasure. The cave of St. Guarin may also be inspected, and a figure of the homicidal hermit holding what is said to be his actual skull in his hand. The School of Sacred Music is worth visiting. The students, who are all boys, are described as the Pages of the Mother of God. They elect a bishop of their own, who, I am informed, is generally a member of a well-to-do family—presumably because he has to entertain his flock with an *al fresco* dinner. The most interesting of the few ancient chapels on this famous mountain is the one in which Loyola made his general confession before devoting himself to the establishment of the Society of Jesus.

The grottos are fantastic and curious. In one of them a large party of peasantry took refuge at the time of the French invasion. The enemy discovered their hiding-place, but

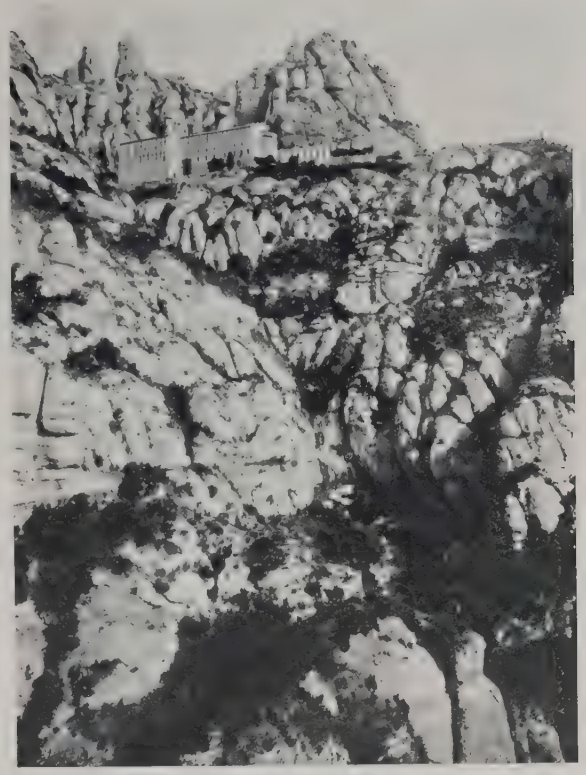


GENERAL VIEW OF MONTSERRAT

SIDE OF "THE VIRGIN'S CAVE," MONTSERRAT



THE MONASTERY FROM THE SOUTH, MONTSERRAT



VIEW OF MONTSERRAT FROM THE GROTTO OF THE VIRGIN

MIRANDA PEAK, MONTSERRAT

THE MONASTERY, MONTSERRAT

VIEW OF THE MONASTERY FROM THE WEST, MONTSERRAT

MONASTERY OF MONTSERRAT

VIEW OF THE MONASTERY OF MONTSERRAT, TAKEN FROM ST. MICHAEL

MONTSERRAT

were deterred from entering it by the threat of one of the mountaineers that by a single shot he could bring all the rocks tumbling down upon them.

With Loyola we will descend the mountain slope to the thriving town of Manresa, where he matured his plans for the establishment of his great and illustrious Order. The spots associated with him have been overladen with modern structures and monuments, so that there is little now to put one in mind of his ascetic exercises and devout preparation. But Manresa boasts a monument older than the Society of Jesus—the grand collegiate church, built in the fourteenth century. It is of the usual Catalan type, and Street warmly praises its plan, though deploring the poverty of the execution. It forms a parallelogram, semicircular at the east end, without any projecting transept arms. An unusual feature is the belfry tower rising over the middle of the north aisle. The original main entrances are at each extremity of what we may call the transept. They are of very grand design, comparing only too favourably with the modernised west porch.

VIEW OF MONTSERRAT, TAKEN FROM MONISTROL STATION

REMAINS OF THE ANCIENT MONASTERY, MONTSERRAT

DOOR OF THE CHURCH, MONTSERRAT

INTERIOR OF THE CHURCH, MONTSERRAT

THE GROTTO OF GUARIN, MONTSERRAT

Inside, we are struck by the bareness and simplicity of the church, and chiefly by the enormous width of the nave, marked off from the aisles by massive octagonal pillars. The windows of the clerestory and aisles are filled with fine geometrical tracery. The choir is in its usual position, though not occupying the whole width of the nave, and with its hind-wall pierced by a central western doorway. The wall is arcaded on each side of this opening. The chancel is semicircular, and between it and the aisle is a passage or ambulatory. Beneath it is a crypt, approached from the front by a flight of steps. The richest treasure here Street pronounces to be the altar-frontal, "the most beautiful work of its age." It is of fine linen, and upon it are painted or embroidered nineteen subjects from the New Testament. "The work is marvellously delicate—so much so that passing the hand over it, it is difficult to tell where it ends and the painting begins." The expressions and attitudes of the figures recall the earlier Tuscan painters.

VIEW OF MONISTROL, TAKEN FROM MONTSERRAT

Manresa is a lively and go-ahead town, always humming with the stir of industry. Not far off are the remarkable salt mines of Cardona, excavated in a mountain of salt, 500 feet high, and about 3 miles round.

VIEW OF THE MONASTERY, MONTSERRAT

END OF VOLUME I

Printed by Ballantyne, Hanson & Co.,
Edinburgh & London

View of Granada and the Alhambra.

LERIDA

LERIDA, in all respects, is a picturesque and interesting town, with a very strong attraction in the shape of its ancient thirteenth-century cathedral, perched high on the verge of a cliff. It has long since been converted into a barracks, and serves, I suppose, as a citadel. Its general plan, fortunately, has undergone no alteration. It is a cruciform church, with three apses and square transept arms. Against the south transept, an apse has been built out on the east side, and a chapel on the west side. Over the crossing rises the octagonal lantern, roofed, like the rest of the fabric, with stone. Two slender towers, containing stairs, rise at the angles of the aisles and transepts. The principal portal, called the Puerta dels Fillols, opens into the middle of the south aisle. It is one of the finest church-entrances in eastern Spain, with beautiful thirteenth-century mouldings, exhibiting (as, indeed, does the whole work) an almost devotional care and elaboration. The transept doors, especially the southern, are also fine, and make us regret we can see nothing of the west porch, which is now blocked up, and which must have given on to the vast cloister covering the west side of the church. This remarkable building, now apportioned into quarters for troops, is the grandest Street had ever seen. In its present desecrated state, it must be confessed, it needs a keen architectural eye to appreciate its beauty. The arcades and the galleries are walled up, and, from the scale on which the whole is constructed, it is probable that it was used as a dormitory and refectory in monkish times. The detail exhibits great irregularity, though on the whole it is good. Adjoining this cloister on the north is a long, barrel-vaulted hall lighted by a window at one end only. At the south-east corner of the cloister rises a tall octagonal steeple, said to have served as a model to Pedro Balaguer for the construction of the Micalet Tower at Valencia. It is 170 feet high and divided into five stages, "the whole construction being of the most dignified and solid description." These detached steeples, it will have been noticed, add greatly to the picturesqueness not only of the churches but of the cities where they are found.

Far exceeding the cathedral in antiquity is the church of San Lorenzo, which must have been built before the twelfth century, though it is hardly safe to accept the tradition of its Gothic origin. Originally just a nave and apse, with walls 8 feet thick, aisles, each ending in an apse, were added at a much later period. There is a good deal of pointed work in the church, which is gloomy and religious of atmosphere. The high altar dates from about 1400. The reredos is highly praised by some experts.

LERIDA

As interesting, if less ancient, is the church of San Juan, which also originally consisted of a single nave. It is alleged, like San Lorenzo, to have been a converted mosque. The church is lit by windows placed very high up, to keep out the heat. The Romanesque porch in the middle of the south side is composed of a number of semicircular concentric arches, and is large out of all proportion to the building. The very same design, Street remarks, may be seen at the Magdalena at Zamora—possibly the work of the same hand; and it may have inspired the architect of the Sagrada Familia at Barcelona. The feature is not one which produced a pleasing effect on the present writer.

I forgot to mention that there is a large modern "pagan" cathedral at Lerida, which, I was given to understand, was not worth a visit. The town itself would have delighted Prout. Its streets are narrow, tortuous, higgledy-piggledy; its bridge rises to an almost impossible pitch. In the arcaded market-place you may study at first-hand the quick-witted Catalan peasantry in their gaudiest of costumes.

Between Lerida and Cervera the traveller descries the ancient castle of Bellpuig, a vast red pile reconstructed in the sixteenth century. It was the seat of the great house of Anglesola. A short distance from the town we reach the old Franciscan convent, with a beautiful cloister in three storeys, recalling, in certain particulars, the Lonja of Valencia. In the church is buried the founder, Don Ramon de Cardona, admiral of Naples, who died in 1507. His tomb is one of the finest in Spain, ranking not far below that of Juan II. at Burgos or the Great Constable's at Toledo. It is somewhat after the style of a triumphal arch, most elaborately chiselled and adorned with allegorical figures; within the arch is the sarcophagus, resting on the backs of crouching sirens. The recumbent effigy of the admiral is full of repose, yet has something in it of the habit of command in which he lived. This noble tomb was the work of the sculptor, Juan Nolano, and was raised by the piety of the widow and son of the deceased.

GERONA

GERONA is a quaint, gloomy old town, renowned for its heroic resistance to the French, and for its cathedral, built, between 1038 and 1346, on the site of a still older church. In plan it is simply a parallelogram with apsidal end, without aisles, but with chapels on each side between the buttresses. On the north side a very irregularly-shaped cloister extends to the town wall. The details of this *annexe* satisfied Street that it was through Cataluña that Romanesque art was introduced from France into Spain.

The nave is of remarkably daring construction. It is of four bays only, and 73 feet wide. "At the east end of the nave three arches open into the choir and its aisles, . . . and here it is that the magnificence of the scheme is most fully realised. A single nave and choir, all of the same enormous size, would have been immeasurable by the eye, and would have been, to a great extent, thrown away; here, however, the lofty choir and aisles, with their many subdivisions, give an extraordinary impression of size to the vast vault of the nave, and make it look even larger than it really is. In short, had the nave been longer by one bay, I believe that scarcely any interior in Europe could have surpassed it in effect." The grand perspective of the nave is, of course, blocked by the choir in the middle of the church.

The high altar is of the eleventh century, of alabaster, with a gold frontal, the gift of Ermesinda, wife of Ramon Borel. The reredos is a very rich and interesting work, covered with silver plates, and divided into the usual compartments; it dates from about 1320, to which period may be attributed the fine baldachin above it. Behind the reredos, and on each side of it, two steps lead to the bishop's throne, a very ancient work, in a single piece of marble. The church is rich in tombs. In the choir is buried Count Ramon Berenguer, surnamed Cap d'Estopa; in the presbytery, on the Gospel side, is the tomb of Bishop Berenguer de Anglesola; Doña Ermesinda lies between the chapels of Corpus and San Juan; Bishop Bernardo de Pau in the chapel of San Pablo.

BRIDGE OF SAN JUAN DE LAS ABADESAS, PROVINCE OF GERONA

Adjoining the church is the dark, gloomy cloister,

BRIDGE OF ISABEL II., GERONA

enclosing a court with tall trees and a cistern in its centre. Let into the walls are numerous black memorial tablets. In the adjacent archives is preserved a MS. Bible with the signature of Charles V. of France. On the opposite side to the cloister, the cathedral is entered by the unfinished Puerta de los Apóstoles, with concentric pointed arches, and extremely slender pilasters richly sculptured.

Not far from the cathedral, and nearer to the river Oñar, is the collegiate church of San Feliu, or Felix, rising proudly above the town. Its tall campanile is a familiar landmark, and is composed of three stages, arranged in telescope fashion: the first plain and severe, the second adorned with graceful windows, the third putting forth shoots in the shape of tapering finials. The seventeenth-century façade of the church reaches to the second stage of the belfry. The interior consists of a single nave, to which aisles have, as elsewhere, been added. The high altar is well furnished with good paintings and sculpture, the canopies over the tomb of St. Felix and the statues of the Virgin and St. Narcissus being especially notable. The modern chapel of the last-named saint is gorgeously enriched with jasper of various colours. This church contains the ashes of the heroic defender of Gerona against the French—Don Mariano Alvarez de Castro, who lies beneath a Renaissance monument erected in 1880, and executed in the reddish-yellow stone of the country and Carrara marble. This church is very ancient. It was rebuilt in the thirteenth century, and is said to occupy the site of an early Christian temple. Leaving San Feliu by the south door, we pass through the dark, massive gateway called the Portal de Sobreportas, and at the end of a long, gloomy lane reach the Capuchin convent. The object of our visit is a *soi-disant* Moorish bath, covered in by a graceful little pavilion with eight slender columns. The Moors, it should be said, were only here for sixty-eight years.

Tough, grim walls still girdle Gerona; and built outside these, at one point, is the ancient Benedictine church of San Pedro de los Galligans. The existing structure is ascribed to the early twelfth century, when Count Ramon of Barcelona gave the foundation to the Benedictine community, of which his brother was abbot. Galligans is not Catalan for Gauls, but is the name of a stream close at hand. Like the cathedral of Avila, the

principal apse projects beyond and continues the line of the city wall: on the south side of it are two little apses, side by side, flanking the transept; north of it an apse also flanks the transept arm, which finishes off in another apse. Over this arm rises an octagonal steeple, which has been much altered, but still has two apsidal recesses intended to receive altars. Volcanic scoriæ have been used in the building, and "the rude simplicity of the interior" suggests the probability of its being one of the earliest examples of the Romanesque of which Spain can boast. It has now been converted into the Provincial Museum. Street also describes another church close by where the nave and transepts end in apses. The building is no longer used as a place of worship. Outside the town is the Romanesque convent of San Daniel, said to date from the eleventh century, with a single-naved chapel, containing the body of the titular saint.

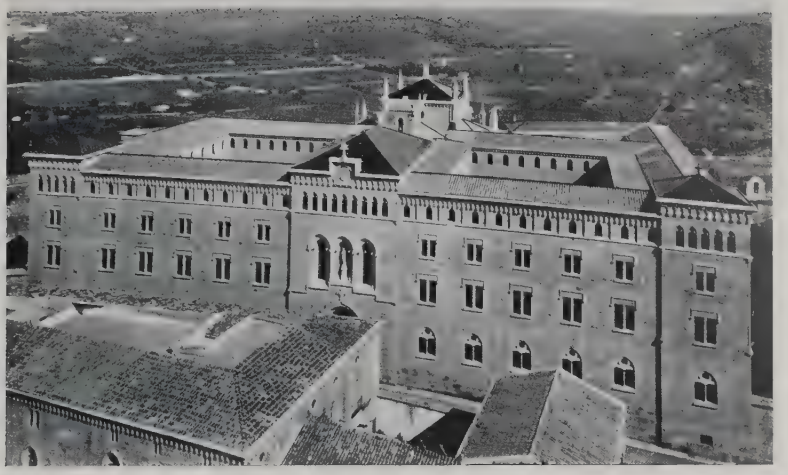
STATUE OF CHARLEMAGNE, GERONA

TARRAGONA

TARRAGONA is the most ancient, and, in many respects, the most interesting city in Cataluña. There was a town here before the Carthaginians came; and when they were expelled by the Romans, it became a mighty, flourishing city, Tarraco Togata, with perhaps a million inhabitants. It gave its name to the vast province of Tarraconensis, which included the whole peninsula except the western side (Lusitania) and the extreme south (Baetica). Though at first attached to the fortunes of Pompey, it bowed before Cæsar and was by him rewarded with the titles of Julia and Victrix. If you would know the causes of its fall from this once high estate, read the history of Spain.

The Cyclopean walls which still surround the old, or high town, date back, as far as their foundations are concerned, to time immemorial; but, above ground, the work is partly Punic and largely Roman. A league from the town is the noble Roman aqueduct, built on the same plan as that of Segovia; and at the same distance, in another direction, is a square tower of Roman origin, known as the Torre de los Escipiones. Farther on, on the road to Barcelona, is the Arco de Bara, one of the finest triumphal arches, and one of the most elegant monuments reared by the great conquering race on Spanish soil. It was no public work, this, but the monument of a private citizen, as the inscription plainly records: "Consecrated according to the will of L. Licinius Sura, son of Lucius, of the Sergian tribe." A few remains of an amphitheatre, and a well-filled

TARRAGONA



THE SEMINARY, TARRAGONA

GENERAL VIEW OF TARRAGONA

ROMAN WALLS AND TOWER, TARRAGONA

PUERTA DE SAN ANTONIO AND ROMAN WALLS, TARRAGONA

CLOISTERS OF THE CATHEDRAL, TARRAGONA

GENERAL VIEW OF THE CATHEDRAL, TARRAGONA

THE HARBOUR FROM THE TOWN

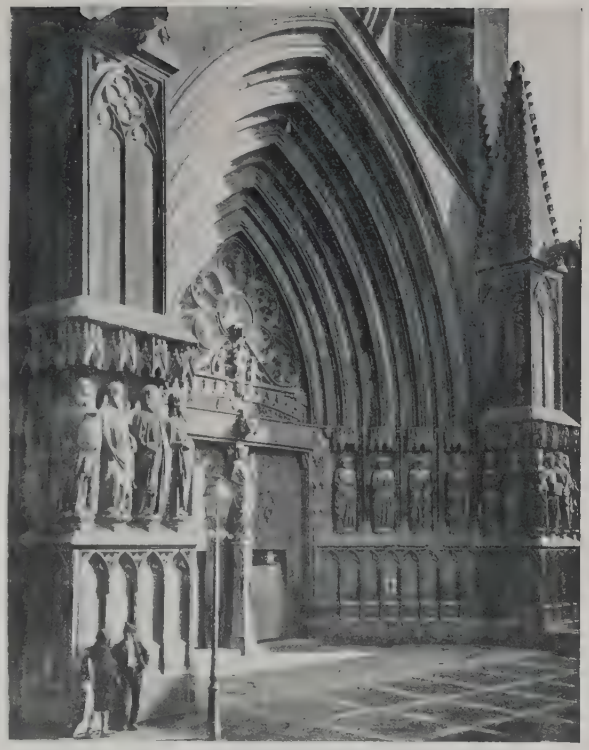
museum of antiquities also attest to the splendour and importance of Tarragona as a Roman colony.

These monuments are, however, far eclipsed by the glorious Christian temple crowning the hill. "This," says Street (and none will disagree with him), "is one of the most noble and interesting churches in Spain. It is one of a class of which I have seen others upon a somewhat smaller scale (as, *e.g.*, the cathedrals at Lerida and Tudela) and which appears to me . . . to afford one of the finest types, from every point of view, that it is possible to find." Roughly speaking, it may be described as Romanesque, which the sculptors of the Gothic period have exerted themselves to adorn. The effect is of the happiest. The severity of the original plan has kept in check the tendency to be profuse of ornament, and the delicacy and the richness of Gothic art has relieved the crudeness of the Romanesque.

The church (that is, the eastern end), may have been begun in 1131, and was practically completed in 1256. It is the seat of an archbishop who claims to rank with his brother of Toledo as primate of Spain, and Street relates an amusing illustration of this rivalry. He saw a rescript from Toledo exhibited at Tarragona, with the words "primate of Spain," &c., erased with a pen-stroke.

The west front is striking; it was begun in 1278, but not completed for another hundred years. The west porch is very large, and is flanked by statues in the jambs and at the bases of the great buttresses which flank the façade. The tympanum is pierced with geometrical tracery. The upper body of the façade is almost entirely occupied by an enormous rose-window, above which is an unfinished gable. All this is typical, middle-pointed work. The low doors to right and left of this portal betray Norman influence.

The interior is grand and impressive in the extreme, though a trifle marred by the heaviness of the pillars. The clerestory windows (there is no triforium) are filled with glass by Juan Guas, who made the windows of Toledo Cathedral. The nave terminates in an apse, the roof of which is lower than its own; the spandrel or difference of wall is

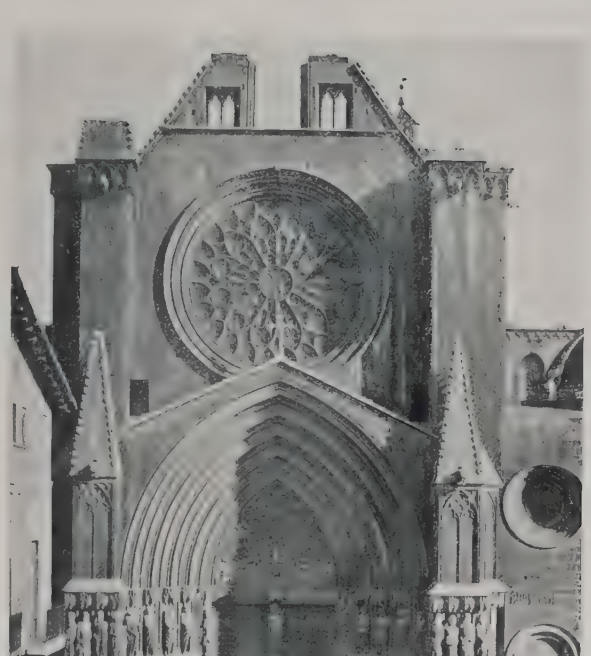


CENTRE OF THE PORTAL, TARRAGONA CATHEDRAL

THE NAVE, TARRAGONA CATHEDRAL

DETAIL OF THE PORTICO, TARRAGONA CATHEDRAL

STATUES OF THE PORTICO, TARRAGONA CATHEDRAL



FAÇADE OF THE CATHEDRAL, TARRAGONA

TOWER AND SIDE OF THE CATHEDRAL, TARRAGONA

TARRAGONA FROM THE CATHEDRAL, EAST SIDE

TARRAGONA FROM THE CATHEDRAL, LOOKING SOUTH

TOMB OF JAIME DE ARAGON, TARRAGONA CATHEDRAL

VIEW OF THE PORT, TARRAGONA

THE AQUEDUCT

pierced by a small rose-window. The capitals and many details in the building of this noble church are of extreme architectural interest; but as the good impression produced on the sightseer is largely the result of simplicity, the different parts call for little description. The retablo of the high altar is sculptured with extraordinary delicacy "worthy of a Chinese ivory-carver." Over the crossing rises a low, simple, but effective octagonal lantern. The choir stalls and organ are good, and in the chancel and transept are some very ancient tombs, though the church, for a see of such dignity and antiquity, may be considered rather poor in sepulchral monuments. The chapels are nearly all of recent foundation—or restoration. The Capilla del Sacramento, once used as the canon's refectory, is, however, part of a Roman vault.

The cloister adjoins the north-east angle of the cathedral, a most unusual position. The door leading into it is the finest in the church. It is a round-arched doorway, richly and curiously sculptured in the Byzantine style. The cloister is considered one of the finest of the many fine cloisters in Spain. "Each bay has three round-arched openings divided by coupled shafts, and above these two large circles pierced in the wall. The arches and circular windows are richly moulded and adorned largely with delicate dog-tooth enrichments. Some of the circular windows above the arcade still retain their filling-in, which was of a very delicate interlacing work, pierced in a thin slab of stone, and evidently Moorish in its origin, though at the same time the work probably of Christian hands, as in some of them the figure of the Christ is very beautifully introduced." The sculptors have adorned the capitals with all sorts of quaint conceits, notably in one case with a pictorial rendering of the story of the rats who went to bury the cat without first tying his limbs. On another capital there is a spirited representation of a gladia-

GENERAL VIEW FROM THE PIER

DOOR OF THE CHAPEL OF SAN PABLO, TARRAGONA

ANCIENT CONVENT, TARRAGONA

DOOR OF THE CLOISTERS, SANTA CREUS, PROVINCE OF TARRAGONA

INTERIOR SIDE VIEW OF THE CLOISTERS, SANTA CREUS, PROVINCE OF TARRAGONA

CLOISTERS AND PALACE OF KING MARTIN, POBLET,
PROVINCE OF TARRAGONA

VIEW OF CLOISTERS, POBLET, PROVINCE OF
TARRAGONA

ENTRANCE TO THE MONASTERY, POBLET

torial combat; on another, of a cock-fight. This sort of thing would certainly make sculpture and architecture more popular branches of study if generally adopted; but the idea might be carried further. The sculptors might be left free to reproduce current events from their own points of view and after their own fashion. On one capital we might have an apotheosis of Mr. Chamberlain, on the next his Descent to the Infernal Regions; the battle of Free Trade and Tariff Reform might be fought over again with the sculptor's chisel. Something of this sort was, in fact, attempted at Oviedo by some very early mason.

The humour of some of these ancient reliefs has not escaped O'Shea, who, speaking of the Adoration of the Magi, carved on one of the pillars of the doorway from the church, says, "The three kings of the East are economically sleeping three in the same bed, and wakened early by a winged *valet de chambre*, that they may rise and proceed on their journey to Bethlehem." The same writer directs attention to the words, "6th Company," written on the wall, a reminder of the passage of British troops here.

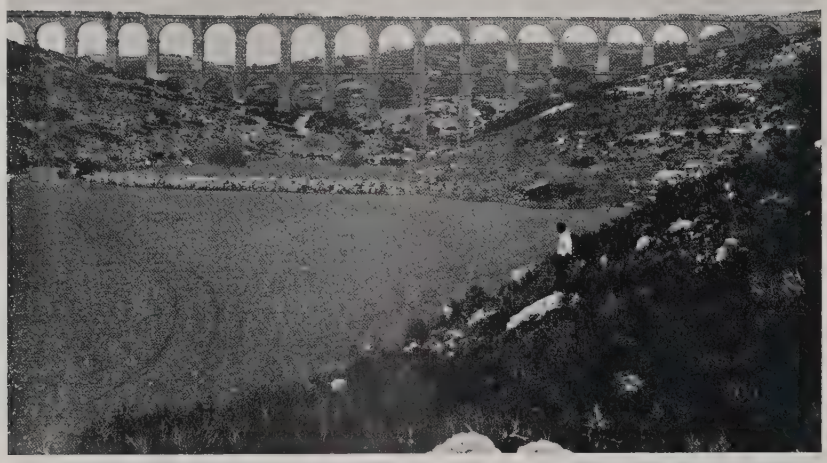
The chapter-house, the scene of many important councils, opens out of the south gallery of the cloister. The door is Norman. The exterior, like that of the cloister and cathedral generally, is most striking. Particularly effective from the outside are the apse of the nave and the Tailor's chapel with its pinnacles and balustrade.

In the cathedral rest the bones of the great Aragonese hero, James the Conqueror, together with several members of his family, whose ashes have been brought hither from the famous monastery of Poblet. The museum is also enriched by numerous antiquities and sculptures, several of immense value, from the same source.

An excursion to Poblet is not to be omitted by the visitor to Tarragona. This gloomy, fortress-like pile was the mausoleum of the royal race of Aragon. It was named after a hermit, who earned the respect of the Moors by miraculously disappearing from their clutches on three consecutive occasions. The Moslem ruler, accordingly, in recognition of his sanctity, invested him with the lordship of his favourite haunts, which he began to

CYCLOPEAN WALLS, TARRAGONA

LA PORTELLA, TARRAGONA



THE ROMAN AQUEDUCT, TARRAGONA

THE ROMAN AQUEDUCT, TARRAGONA

CROSS OF SAN ANTONIO (SIXTEENTH CENTURY), TARRAGONA

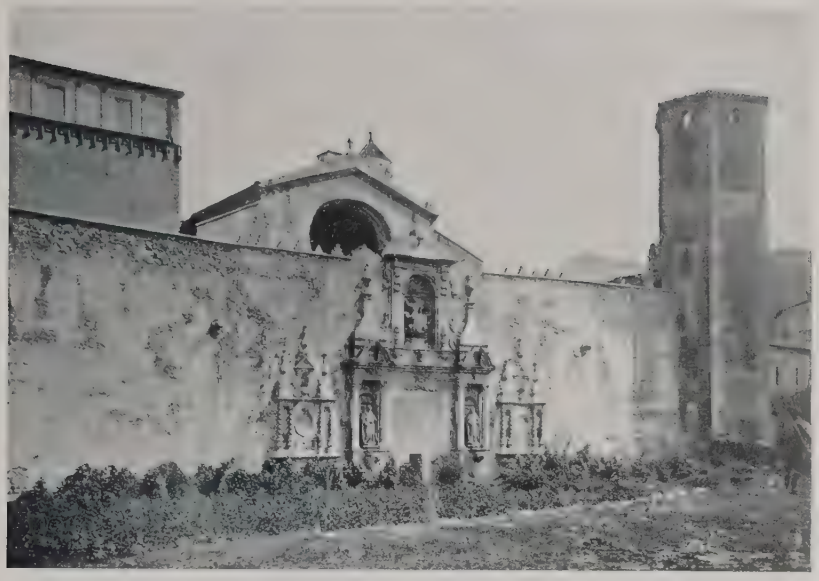
TOWER OF THE SCIPIOS, TARRAGONA

CHAPEL OF THE MONASTERY, SANTA CREUS, PROVINCE OF TARRAGONA

people with hermits like himself. On the annexation of the territory by Ramon Berenguer IV. the community embraced the Cistercian rule, and the present building was founded in the year 1158.

Successive kings added chapels and embellished the fabric to such an extent that Poblet remains a sort of epitome of the architecture of Aragon. The majestic portal through which we enter dates from 1498; on the right is a little chapel, founded by Alfonso V. of Aragon; traversing the quadrangle we reach the chapel of Santa Catalina, one of the three founded by Ramon Berenguer. The cloister of San Esteban was built in 1415 by order of Fernando I. adjacent to the royal apartments used by the kings when visiting the monastery. We pass through the library, and enter the chapter-house, a spacious hall divided into a nave and aisles, and decorated with portraits of the priors. Close by is the palace of Don Martin the Humane, built in 1397, and intended as a retreat for that good king in his old age. He died before he needed such an asylum.

The most notable edifice at Poblet is the chapel. Though its foundations were laid by Ramon Berenguer, it is to his successor, Don Alfonso, that the building must be fairly attributed. The façade, unluckily, is modern. The interior is cruciform, and has nave and aisles. It was intended to be more solid than sumptuous, and such is its appearance now, since all the embellishments of successive kings and abbots have been stripped away. The monastery has been cruelly desecrated, and few of the royal tombs remain. Here were buried several members of the famous and unfortunate house of Urgel, including Aurembiax, the mistress of James the Conqueror. Piferrer, who saw the monastery before it had been thus cruelly despoiled, gives a detailed account, which is very far from corresponding to the building as we see it. He speaks of the imposing entrance between the chancel and the choir, to the royal mausoleum, and enumerates the tombs of the mighty dead. On the Epistle side lay Don Alfonso I. of Barcelona (II. of Aragon); opposite his tomb was the sarcophagus of James the Conqueror; near him lay Pedro el Cere-



CHURCH OF THE MONASTERY, POBLET (PROVINCE OF TARRAGONA)

THE MONASTERY, POBLET (PROVINCE OF TARRAGONA)

INTERIOR VIEW OF THE CLOISTERS, POBLET (PROVINCE OF TARRAGONA)

INTERIOR VIEW OF THE CLOISTERS, POBLET (PROVINCE OF TARRAGONA)

monioso, Alfonso el Casto, and Juan I. Martin the Humane had his tomb here, likewise Fernando I. Nearly all these have now been re-interred at Tarragona, and the effigies and urns have been housed, as we have said, in the museum of that city.

The monastery of Poblet now presents a mournful picture of desolation. Yet do its battlemented towers still remind us of its one-time strength and power, and in the quiet of its grass-grown cloisters it is yet easy to understand why the kings of other days yearned to lay aside the glare of courts for the calm of these religious precincts.

About 15 miles from Poblet is the monastery of Santa Creus, the foundation of which is traditionally ascribed to Ramon Berenguer IV. Though not possessing the grandeur of Poblet, it is finer, perhaps, as an architectural work, and its church is certainly the more beautiful. It forms a pure Latin cross—the cross of Jesus. It was begun in 1174 and consecrated in 1211. The interior reveals the same simplicity and dignity as the cathedral of Tarragona. "There is about it a simplicity and a bareness, which leave one in doubt as to the cause of the beautiful effect it produces." It rivals Poblet in its wealth of historical associations and monuments. Here lie the flower of Aragonese chivalry—the Moncadas, the great Admiral Roger de Lauria himself—so near the sea, which he ruled as master—and the soldier-saint, Bernardo Calvó. All these are in attendance, so to speak, on those mighty warrior-monarchs, Pedro the Great, who bound Sicily to the throne of Aragon, and the gallant Jaime II., who wrested Cerdagne from the French and carried his pennon to the frontiers of Granada. The royal sarcophagi, surmounted by urns, richly sculptured—the whole contained within gilt marble pillars, which uphold canopies of the most elegant tracery and design.

The church communicates with a spacious cloister, composed of thirty pointed arches, and constructed by order of Queen Blanca at the beginning of the fourteenth century. Within its precincts are numerous sepulchres, well worthy of attention, particularly that of the knight Queralt, who is shown armed *cap-à-pie*. Here also may be seen the tombs of the noble families of Pino and Castellon. In the adjacent chapter-house, to which a fine doorway gives ingress, took place the election of the abbots, seven of whom are buried within it.

TORTOSA

PICTURESQUELY situated on the Ebro is a very ancient city, probably as old as Tarragona—older if we credit the tradition that it was founded by Tubal. It afterwards became a nest of Saracen pirates, who were expelled by the Pisans, the police of the mediæval Mediterranean. The Moors were defeated in an attempt to recapture the town mainly through the address of the women, who were given the privilege, in consequence, of always taking precedence of the men on public occasions.

The cathedral was begun in 1397, and is in the Gothic style. A mosque occupied the site as far back as the early tenth century. The west front has been treated in the classical style, and is therefore incongruous with the rest of the edifice. The interior is very richly decorated with marble, and the railings and carvings are very elaborate and rich. In the Capilla de Santa Candia are some twelfth and thirteenth-century tombs of great interest. The strange-looking chapel with green and red pillars is part of the earlier church. The treasure of the cathedral is still rich in relics, which were ignored by the French when they carried off the precious reliquaries. The cathedral, though in some respects interesting, has little architectural merit.

TORTOSA

The sixteenth-century Colegio, on the other hand, is a good, though cold, specimen of its age and style. Both buildings are surpassed in interest and picturesqueness by the ruined castle, of far greater antiquity, overlooking the town; from whose battlements the Corsairs watched the fleets of Pisa and Barcelona drawing near to their shores.

SAGUNTUM

BETWEEN Tarragona and Valencia the railway follows the coast, passing many pretty white-walled towns, the names of which, for the most part, recall to the Spaniard the sparkle of rich wine—Ulldecona, Vinaroz, Benicarló, Castellon. One name, however, is fraught with very different memories. Saguntum is, to men of Iberian race, holy ground. It still bears the name which sounded terrible for generations in the ears of Carthaginians. An Iberian town of relative importance, it was protected for some time by virtue of its alliance with Rome. Hannibal, then twenty-eight years of age, at last drew near its walls, and laid siege to it, despite the protests of the Roman envoys. It was in the spring of the year 219 (B.C.). The Saguntines offered a resistance which has procured them everlasting fame. Attack after attack was repulsed with immense slaughter: Hannibal himself was wounded; the most powerful Carthaginian engines of war were brought to bear in vain upon the defence. When a breach was effected, the assailants found that a second, a third, and a fourth wall had been built behind it. The siege continued during many months. When the citadel fell, the heroic inhabitants despaired of success, but abated not their resistance. Alco, one of the citizens, presented himself before Hannibal and asked for terms. These were: that the people of Saguntum should hand over all their treasure to the Carthaginians, and abandon their town, to settle in such a place as the conqueror should designate. Fearing to acquaint his people with these harsh proposals, Alco stayed in the enemy's camp. A soldier called Alorco, however,

THE ACROPOLIS

GENERAL VIEW OF SAGUNTUM

GENERAL VIEW OF SAGUNTUM

THE CASTLE AND TOWN, SAGUNTUM

VIEW OF SAGUNTUM FROM THE CASTLE

SAGUNTUM

penetrated into the doomed city, and in an assembly of the citizens announced the terms offered by Hannibal. By way of answer, those possessed of treasure threw it into an immense furnace, already kindled in the Forum, and then precipitated themselves into the flames. The few survivors perished that night in a furious sortie against the enemy's lines—and the women, beholding their fate, slew their children, and threw themselves down from the height of the walls. When Hannibal entered the city he found only a few bedridden or crippled inmates, whom, with the ferocity characteristic of his age and race, he at once put to the sword. The story is well known, but worth the repetition.

It was in this place of memories so honourable to Spaniards that Marshal Martinez Campos in 1874 proclaimed Alfonso XII. King of Spain.

Unfortunately for us the ruins that crown the acropolis of Saguntum to-day are not those of the Iberian city—but of the Roman which replaced it. The outline of the *enceinte* closely resembles that of the Alhambra. The walls of the citadel are in their foundations the handiwork of the conquerors of the world. Near the entrance are the remains of a temple of Venus or Diana, with walls now only about

PRINCIPAL GATE OF THE ROMAN THEATRE

GENERAL VIEW OF THE ROMAN THEATRE, SAGUNTUM

RUINS OF THE ROMAN THEATRE, SAGUNTUM

INTERIOR OF THE ROMAN THEATRE, SAGUNTUM

THE RUINS OF THE ROMAN THEATRE, SAGUNTUM

ENTRANCE TO THE ROMAN THEATRE, SAGUNTUM

ENTRANCE TO THE ACROPOLIS, SAGUNTUM

THE ROMAN THEATRE, SAGUNTUM

3 feet high. The most important monument of the Roman period is the theatre, built, like the Theatre of Dionysos at Athens, on the flank of the Acropolis. The stage is gone, but the auditorium is preserved in fair condition, and is formed by the tiers of seats universal in Roman amphitheatres and (for that matter also) in our own. On all sides of the acropolis are the formless ruins of once imposing structures.

About twenty miles inland is Segorbe, another town once famous, under the name of Segobriga, in Roman and pre-Roman times. It was a favourite residence of the kings of Aragon, whose palace existed as late as 1785. The cathedral, originally a mosque, was "paganised" in the sixteenth and seventeenth centuries. It consists of a single nave without transept or lantern, but a curious trapezoidal tower rises over the west front, and the cloisters still retain their Gothic character.

THE CASTLE FROM ONE OF THE COURTS, SAGUNTUM

VALENCIA

THE old Reino de Valencia is now divided into the three provinces of Castellon de la Plana, Valencia, and Alicante. Its history, practically, is that of its capital, which is first mentioned in history, I believe, as having been granted by the consul, Junius Brutus, to those followers of Viriathus who surrendered upon the death of their chief. The history of Roman colonies, as it has reached us, is seldom of much interest. Valencia had its martyrs under the persecutions of Diocletian and Decius, and was the place of banishment, in Visigothic times, of the zealot, Ermenigild. It was subject to the Moslems five hundred years, sometimes as a part of the Khalifate, sometimes constituting one or more petty kingdoms. At one time it was ruled by "slave kings," of servile origin like the Janissaries of Turkey, who added the Balearic Isles to their realm, and all but subdued Sardinia.

The story of the events that brought about the conquest of Valencia by the Cid is complex and obscure. When Alfonso VI. took Toledo he promised the dispossessed emir another kingdom in exchange. Valencia was accordingly bestowed upon the Moorish prince, whose authority had to be upheld by Christian arms. The indignant Moslems expelled him notwithstanding, and ruled themselves by means of a synod of which one Ibu Jahhaf was president. The emir, at the time of his expulsion, had been nominally under the protection of the Cid. That formidable warrior advanced upon Valencia, which he besieged and took. Ibu Jahhaf was burned at the stake. Thenceforward, till the day of his death, Ruy Diaz de Vivar governed the city and the greater part of the province as absolute king. At his death in 1097, despite the resistance of his widow, his realm was recovered by the Moors. Valencia was not finally wrested from Islam till the memorable September 28, 1238, when the standard of James the Conqueror was hoisted upon the tower of Ali Bufat. In the history of Aragon the conquest ranks with the taking of Seville in the history of Castile.

A VALENCIANA

There is not much about Valencia to-day to remind one of its quondam masters. It is a rich, progressive city, which keeps one eye fixed upon Covent Garden. Its new thoroughfares are handsome, and its mansions indicative of wealth and taste. As every one builds according to his liking there is no monotonous uniformity of style. In point of population Valencia is the third city of

GENERAL VIEW OF VALENCIA

GENERAL VIEW OF VALENCIA SHOWING THE CATHEDRAL

VIEW OF VALENCIA FROM THE PUENTE DEL MAR

VIEW OF THE CATHEDRAL, VALENCIA

PUERTA DEL PALAU, VALENCIA

GATE OF THE APOSTLES, VALENCIA CATHEDRAL

A VALENCIAN BEAUTY

Spain. The Torre de Serranos and Cuarte, spanning the roadway, are memorials of the past. The former is a fourteenth-century gate-house flanked by octagonal towers, with heavy machicolations at two-thirds of their height; the Torre de Cuarte is a similar but later work, where the parapet is itself carried on corbels and machicolated. The citadel, in another part of the town, replaces the church built by the Knights Templars on the spot where they first planted the cross in 1238. In the chapel, St. Vincent de Ferrer, "the Angel of the Judgment," first took the habit of St. Dominic.

A VALENCIAN BEAUTY

The cathedral, founded in 1262, was modernised in 1750, and cannot be compared in interest with the churches of Cataluña and Castile. The Micalet Tower, built on the model of the tower at Lerida, is the great landmark of the district. The Valencians speak of going abroad as losing sight of the Micalet. The cathedral boasts two interesting portals, one of which, the Puerta del Palau, was likewise suggested by the Puerta del Infantes at Lerida. Around it are displayed, on medallions, seven men's heads and seven women's, supposed to represent the seven couples of Lerida who founded the aristocracy of the province. Some say the women were Valencia ladies, married to as many Aragonese knights. The north door, the Puerta de los Apostoles, richly sculptured and delicately moulded, is in the best fourteenth-century style. Valencia Cathedral is styled "the rich." The excessive decoration of the interior, which justifies the title, has marred its beauty and dignity. The pointed arches have been rounded, the Gothic columns sheathed in stacks of Corinthian pilasters, and the walls faced with marbles. In the chancel may be seen

PANORAMIC VIEW OF VALENCIA, LOOKING SOUTH

PLAZA DE LA CONSTITUCION, VALENCIA

THE CATHEDRAL, VALENCIA

PROMENADE DE LA GLORIETA, VALENCIA

PUERTA DE SERRANOS, VALENCIA

THE CAMPO-SANTO, VALENCIA

THE CAMPO-SANTO, VALENCIA

LA LONJA

the fine panelling, carved in the sixteenth century by Carles, and painted by Francisco Pagano and Pablo de San Leocadio; as some believe, by Leonardo da Vinci. Attached to one of the pillars are the spurs and bridle of James the Conqueror. From the pulpit (as from so many others still existing) St. Vincent preached his terrific sermons. A saint whom we moderns would be disposed to think worthier of the title — San Tomás de Villanueva—is buried in the chapel dedicated to him. The shrine of another Valencian saint, St. Francis Borgia, is remarkable for a curious and almost comical picture of the conversion of a dying man. How such paintings would have astonished the former citizens of Valencia, the Moors, one of whose philosophers said, "There is nothing the wise man thinks of less than of death."

The Lonja, or exchange, built in 1482–1498 by Pedro Compte, is imposing and dignified. It alone repays a journey to Valencia. Its square tower, crenellated chimneys, open galleries, and tall windows remind one of the châteaux of the Loire. The hall is divided into three by rows of spirally-fluted columns: the roof is painted with stars, and round the frieze runs the inscription, "He only that shall not have

CHURCH OF LOS SANTOS JUANES

CALLE DE LA BOLSERIA Y TROS ALT, VALENCIA

CALLE DE SAN VICENTE, VALENCIA

PUERTA DE CUARTE, VALENCIA

TROS ALT, VALENCIA

THE AUDIENCIA (OLD PALACE OF THE CORTES), VALENCIA

FAÇADE OF SAN MIGUEL EL REAL, VALENCIA

CHURCH OF SANTA CATALINA, VALENCIA

THE MIGUELETE, VALENCIA

A PRIVATE HOUSE, VALENCIA

THE ARCHBISHOP'S PALACE, VALENCIA

ENTRANCE TO THE TOWN BY THE PUERTA DE SANTA LUCIA

deceived nor done usury shall be worthy of eternal life."

The Audiencia, a good Renaissance building, has a grand hall, with portraits of eminent townsmen. In the Salón de Cortes, the provincial states assembled till the middle of the eighteenth century.

Valencia contains a fine picture gallery, with good specimens of contemporary art, such as the works of Sorolla and Benlliure. Ribalta may be studied here, and the less-known masters of the Valencian school—Orrente, March, Espinosa, and Juanes.

Valencia is the best cultivated province in Spain. This is due to a careful and long-established system of irrigation now being extended to all parts of the kingdom. The land, naturally arid, is intersected in all directions by canals and watercourses, fed, for the most part, by the Jucár and the Turia. The whole water supply is the property of the community and is subject to the control of the famous Tribunal de las Aguas, which holds its sittings every Thursday morning in open air at the Puerta de los Apostoles. This singular and

THE MARKET-PLACE, VALENCIA

THE FAIR AT THE PUERTA DE SANTA LUCIA, VALENCIA

THE MARKET-PLACE, VALENCIA

PALACE OF THE MARQUES DE DOS AGUAS, VALENCIA

THE BULL-RING, VALENCIA

CHURCH OF THE SANTOS JUANES, VALENCIA

TOBACCO FACTORY, VALENCIA

PLAZA DE SANTO DOMINGO, VALENCIA

PLAZA DE LA ADUANA, VALENCIA

A STREET IN CABAÑAL, ENVIRONS OF VALENCIA

A ROAD IN CABAÑAL, ENVIRONS OF VALENCIA

PLAZA DE SAN FRANCISCO, VALENCIA

venerable court is composed of seven judges, popularly elected — all having the air of well-to-do peasants, true sons of the soil. The oldest is president. The procedure is wholly verbal, not even the findings of the court are committed to writing. Those who can closely understand the voluble Catalan of these Valencian farmers are surprised at the ready grasp of the most intricate questions and at the consummate wisdom shown by the patriarchal tribunal. The court is a court of common sense.

A dialect of Catalan, it should be said, is spoken throughout the whole kingdom of Valencia. It was introduced, of course, by the conquerors from the north.

The neighbourhood of Valencia is one of the richest and best cultivated regions in the world. It is a veritable Mahomet's Paradise. Towns are numerous and flourishing, though few of them are rich in monuments or artistic treasures.

CALLE DE LA BAJADA DE SAN FRANCISCO, VALENCIA

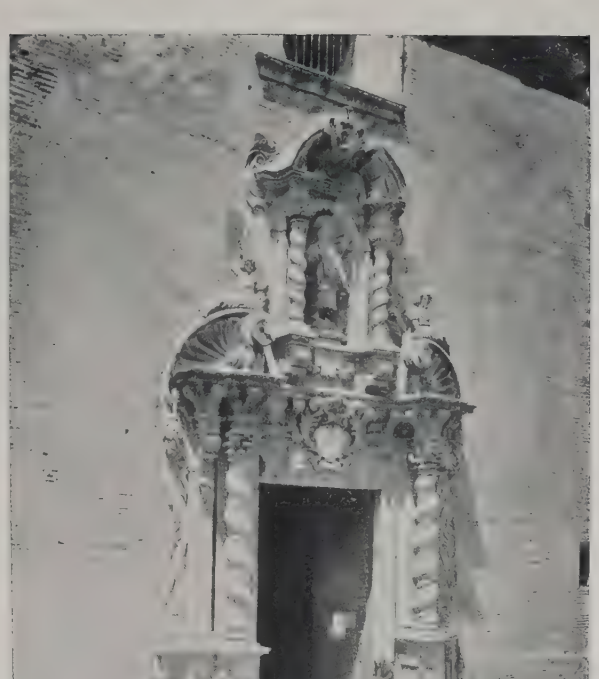
Jativa was the scene of a desperate struggle in the Spanish war of succession, in which much British blood was spilled. It is a well-situated town, believed

KING JAIME, VALENCIA

STATUE OF RIBERA, VALENCIA

PEASANTS OF THE PROVINCE, VALENCIA

PEASANTS, VALENCIA



ENTRANCE TO THE CHURCH OF SAN ANDRÉS, VALENCIA

CHURCH OF "CARMEN" OR SANTA CRUZ, VALENCIA

PALACE OF THE MARQUÉS DE DOS AGUAS, VALENCIA

PORTAL OF THE PALACE OF THE MARQUÉS DE DOS AGUAS, VALENCIA

PEASANTS, VALENCIA

A "TARTANA" OR CHAR-À-BANC

VIEW FROM THE STATION, JATIVA

to be of Roman origin. Hence sprung the doubtfully famous family of Borja, a name Italianised into Borgia. It was also the native place of Ribera, the best known of the Valencian painters. The principal object of the traveller's curiosity is the castle—or rather, castles, new and old—commanding the town from a hill. The old fortress is a fine example of the semi-Moorish stronghold of the thirteenth century. Later on it became a state prison. Within its walls languished and died the unhappy Count of Urgel, a pretender to the crown of Aragon; and at a later period (1512–22) was imprisoned here the Duke of Calabria, the rightful heir to the kingdom of Naples. He left his prison to become viceroy of the fair land he surveyed from its windows! The custodian shows the usual underground cellars, which may have been as he alleges, dungeons, but, quite as probably, larders and wine-cellars.

Not far away is the castle of Montesa, which gave its name to a famous knightly order founded in 1318, subsequent to the suppression of the Templars. Alcoy, the centre of a busy district and the seat of a very important annual fair, stands in a blooming

GENERAL VIEW OF JATIVA

THE SHORES OF THE MEDITERRANEAN, VALENCIA

THE SHORES OF THE MEDITERRANEAN, VALENCIA

PORT OF THE GRAO, VALENCIA

THE GRAO, VALENCIA

THE GRAO, VALENCIA

THE GRAO, VALENCIA

BARBERS ON THE BRIDGE OF SERRANOS, VALENCIA

TRIBUNAL DE LAS AGUAS, VALENCIA

orchard country. Here is celebrated every April the festival of St. George, when a sort of sham-fight takes place between the peasants arrayed as Christians and Moors. From Alcoy a short line runs to Gandia, a coast town which gave the title of duke to the son of Pope Alexander VI.

At Alcira, called the Garden of Valencia, we cross the Jucár, after the Ebro the most important Spanish river running into the Mediterranean Sea. The scenery on its upper reaches is wild and grand. In the plain it becomes a strong impetuous stream as inconstant and formidable in its changes of level as the Rhone. It not unfrequently shifts its bed, sweeping away whole villages and doing incalculable damage. Such erratic courses, however, fertilise the country. The marsh of the Albufera is being silted up, and will likewise become a tract of unexampled richness. Meanwhile, the mountain slopes are being afforested, and every effort is made to check the denudation of the soil.

THE HIGH-ROAD ON CUERVO MOUNTAIN, CASTELLON

ALICANTE

ALICANTE, called by the Moors Al Kant, is a prosperous seaport, the second town in the old "reino." Its land-locked harbour is bordered by broad white quays, piled high with fruit and merchandise. In the offing women are seen swarming up and down a ship's side, feeding the greedy engine with coal, or lading the decks with cargo. High over the town towers a strong rock-built citadel, another Gibraltar. On its summit rises the ancient castle of Santa Barbara, so called after the saint on whose festival it was taken in 1248 by the Castilians. Four years later it was stormed by the Aragonese, King Alfonso the Battler being the third to enter the fortress. The Castilian governor, his sword in one hand and keys in the other, fell dead at the conqueror's feet. The possession of Alicante was afterwards confirmed to Aragon by treaty. Alicante is resorted to in the summer for sea-bathing, though the water is hot enough to parboil an Englishman.

ELCHE, more to the south, lies 6 miles inland. It is one of the most remarkable towns in Spain. It is a purely eastern city, transported to Europe, and has been compared with half-a-dozen different localities in Asia and Africa. It resembles Ismailia perhaps as closely as any. It is completely surrounded by a forest of date-palms, estimated to number eighty thousand. They were probably first planted by the Arabs, and owe their luxuriance to the waters of the Vinalapó, which runs through a deep ravine close by. In the avenues formed by these magnificent trees the rose, laurel, and

SAX

PASEO DE LOS MÁRTIRES, ALICANTE

PASEO DE LOS MÁRTIRES, ALICANTE

VIEW FROM THE CASTLE, ALICANTE

ALICANTE

PASEO DE NUÑEZ, ALICANTE

ALICANTE

MONUMENT TO CUIJANO, ALICANTE

THE TOWN HALL, ALICANTE

THE BULL-RING, ALICANTE

THE CASTLE, ALICANTE

THE PORT, ALICANTE

THE BREAKWATER, ALICANTE

geranium flourish; beyond, extend bountiful crops of wheat and lucerne. The forests of Elche supply a great part of the Catholic world with the palms used at Easter. For all the shade they disperse, the town well deserves its sobriquet, "the frying-pan!" The temperature is always African. From the white roofs of Elche the town is seen to be situated in a real oasis. Beyond the outer ring of cultivation extends a desert, white and saline, like that of Egypt. The eyes rest lovingly on the sea.

Elche makes an agreeable impression on most travellers. Gustave Doré has left us a highly idealised impression of the place. The town has no monuments of special interest. In the church of Santa Maria is a highly-venerated effigy of the Virgin, loaded with jewels, and "the owner" of some of the most prolific palm-groves in the *huerta*. With the produce is defrayed the cost of the functions celebrated in connection with the image. Here takes place the Passion Play or Mystery, the only one of its kind in the kingdom. Full particulars of the ceremony and its origin will be found in Mr. Herbert Vivian's "Romance of Religion." The institution is explained by the following story. One winter's night in the year 1370 a coastguard, named Francisco Cantó,

A COUNTRY HOUSE, ELCHE

VIEW FROM THE RAILWAY BRIDGE, ELCHE

ELCHE

ELCHE

GENERAL VIEW OF ELCHE

TORRE DE RAPSAMBLANC, BELONGING TO THE CONDE DE LUNA, ELCHE

GENERAL VIEW OF ELCHE

PLAZA MAYOR, ELCHE

TOWER AND MILL, ELCHE

CASTLE AND MILL, ELCHE

A COUNTRY ROAD, ELCHE

A COUNTRY HOUSE, ELCHE

WASHING LINEN IN THE CANAL, ELCHE

CASTLE OF THE DUQUE DE ALTAMIRA (NOW A PRISON), ELCHE

was going his rounds, when he came across a stranger seated on a huge coffer by the shore. This he entreated Cantó to convey to Elche, and to deposit at the first house at which he should see a light. The coastguard reluctantly complied, and left the chest at the Hermitage of San Sebastian. On opening it, it was found to contain an image of the Virgin (that we now see), and the words and music of the play as now performed. The chest resisted all efforts to remove it from its resting-place, and the whole circumstances pointed to supernatural agency. Every year, accordingly, the miracle play is acted in the principal church. The representation lasts two days, the subject being the "Assumption of the Virgin." The words, in the old Valencian dialect, are sung to Gregorian music. With a naïveté characteristic of mediæval institutions, the Supreme Being Himself is personified on the stage.

A spectacle equally curious, but not so picturesque, is the daily sale of water, which takes place here as at Lorca, but without the excitement to be noticed at the latter place.

THE TOWN HALL, ELCHE

A CANAL, ELCHE

A COUNTRY ROAD, ELCHE

APPROACH TO ELCHE FROM ALICANTE

MILL AND SEAT OF THE DUQUE DE ALTAMIRA, ELCHE

MILL AND TOWER OF THE CONDE DE LUNA, ELCHE

CASA DE LA HUERTA, ELCHE

FOREST OF PALMS, ELCHE

THE HIGH-ROAD TO ALICANTE, ELCHE

Orihuela on the River Segura.

Elche.

A Street.

CHURCH OF SAN JUAN, ELCHE. VIEW FROM THE BRIDGE

CASTLE OF THE DUQUE DE ALTAMIRA, ELCHE

A FAMOUS PALM, ELCHE

A PALM CELEBRATED FOR ITS LIKENESS TO A COLUMN

THE PROPERTY OF THE CONDE DE LUNA, ELCHE

PALMS AT ELCHE

MURCIA

THE reino de Murcia (which, like Valencia, never was a kingdom in our sense of the word) is now divided into the provinces of Albacete and Murcia. It resembles, outwardly, the old home of the Arab more closely than does any other part of Europe. It is a stern, fierce region, hot and tawny like a lion's hide, composed of high arid plateaux, buttressed by bare mountain-chains and separated by deep cañons. The rivers are often traceable only by their dry beds of sand and shingle, and the whole land would be simply a wilderness but for the admirable system of irrigation that has obtained for centuries. A valuable French work by M. Jean Brunhés gives many curious and valuable particulars as to this system and its practical working. The waters of the Segura, the Sangonera, and Monegre are the life-blood of the southern province. The volume of the latter stream is divided into old water and new water, the first belonging to the ancient riparian proprietors, the second to the owners of the locks and reservoirs. A vicious system prevails at Lorca. A private company owns the water of the Guadalentin, subject to its supplying a certain amount to the proprietors of the adjoining lands. The sale of the precious fluid takes place every morning. The scene is most picturesque. The hall is crowded with swart and bronzed farmers who bid frantically against each other when the lots are put up for auction. The auctioneer is a civil engineer, who must own no land in the Vega.

MURCIA CATHEDRAL

The region, in remote times, was inhabited by a tribe called the Mastiani, who are credited with the virtues of the blameless Ethiopians; the Phœnicians ferreted out the mineral value of these bare uplands,

and established several colonies here. Hasdrubal founded the port of New Carthage, whence Hannibal started on his march to Rome with 90,000 foot and 12,000 horse. The fall of the city before the arms of Scipio entailed the destruction of the Carthaginian power in Spain.

Under the Visigoths the district under the name of Aurariola formed a duchy. The Duke Theodomir, unlike most of his peers, offered a vigorous resistance to the Saracens, and succeeded in maintaining his authority as a vassal of the caliph. The autonomous state of Todmir, as it was called after its chief, endured for about sixty-eight years, when it became an integral part of the Moorish empire. Arab colonists poured in, and the last Christian province to resist the invader became the most Moorish of any.

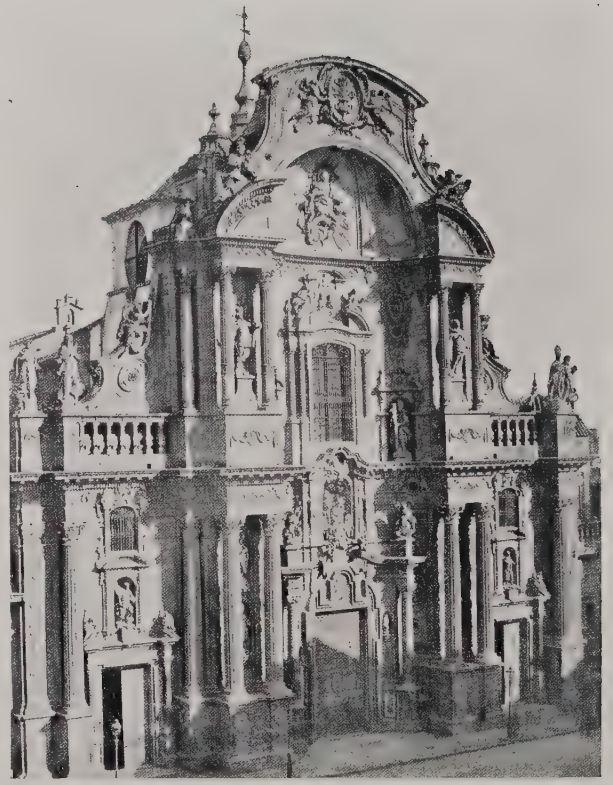
GENERAL VIEW OF THE CATHEDRAL, MURCIA

Murcia, the capital, is practically a Mohammedan foundation. It rivalled Toledo as a manufactory of arms and armour. Now a part of the caliph's dominions, now a petty state, it went through the usual dreary vicissitudes of the Moorish provinces, to be finally conquered by the Aragonese in 1266, and handed over by them to Alfonso of Castile.

The town has, since that distant date, completely rid itself of all traces of its dusky rulers. Yet the narrow Calles de la Traperia and de la Plateria accidentally but irresistibly remind one of Smyrna. The intense heat is suggestive of the Sahara or of the infernal regions. In the evening some relaxation may be enjoyed upon the Malecon Promenade, which affords a charming prospect of the *huerta* or vale of Segura.

The cathedral of Murcia occupies the site of the principal mosque, and dates, at its oldest part, from 1366. The west front was restored tolerably effectively in the seventeenth century. The interior is pleasing, and, though the retablo is poor, the choir-stalls, as usual in this country, are well carved. With a glance at the urns containing the internal organs of Alfonso el Sabio we pass on to the noble Junterón chapel, built in the exuberant Renaissance style in 1515. It is astonishing that where the figures and designs are so numerous, so intermingled, and so complicated, each should be sculptured with such

THE CATHEDRAL, MURCIA



WEST FRONT OF THE CATHEDRAL, MURCIA

PUERTA CADENAS, MURCIA CATHEDRAL

THE CATHEDRAL, MURCIA

TOWER OF THE CATHEDRAL, MURCIA

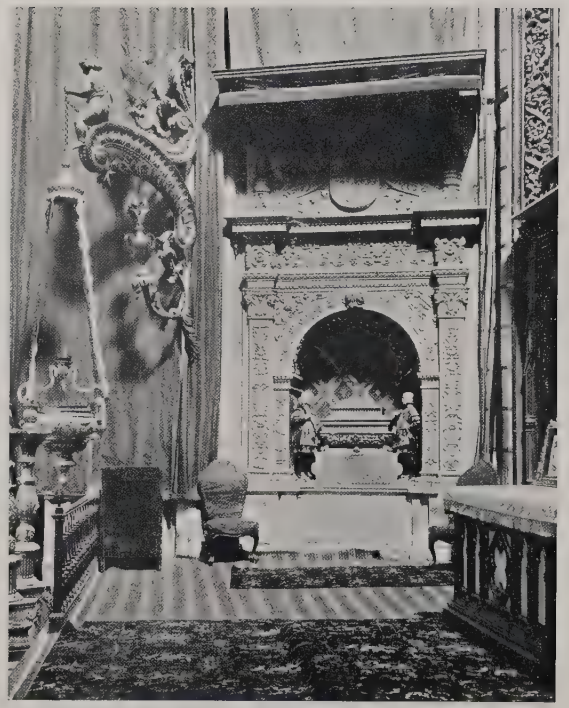
SIDE OF THE CATHEDRAL, MURCIA

A Street in Murcia.

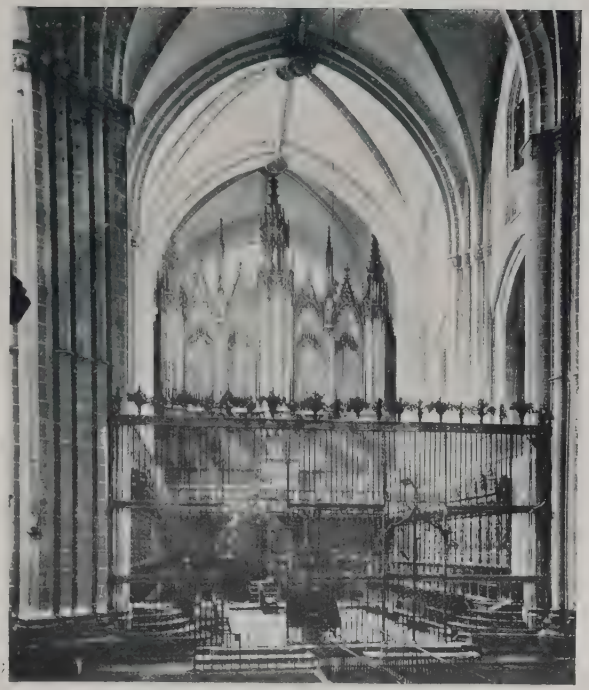
TOWER OF THE CATHEDRAL, MURCIA

"THE LAST SUPPER," BY ZARZILLO.
CHURCH OF JESUS, MURCIA

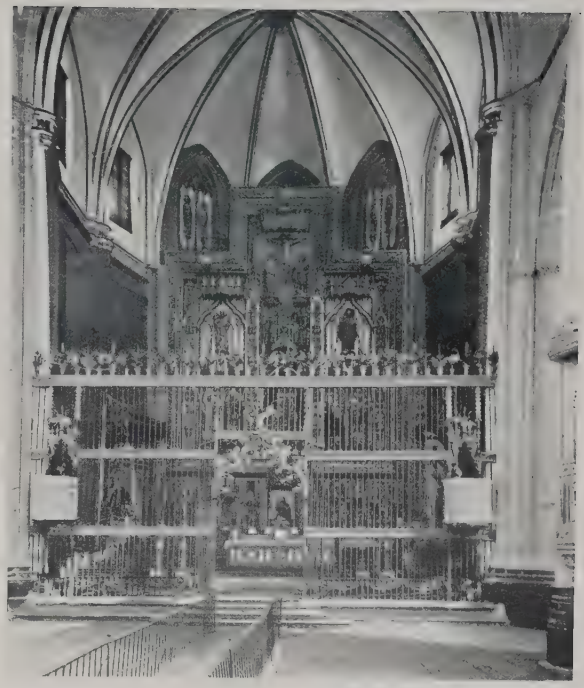
THE HIGH ALTAR, MURCIA CATHEDRAL



TOMB OF ALFONSO THE WISE, MURCIA CATHEDRAL



THE CHOIR, MURCIA CATHEDRAL



THE HIGH ALTAR, MURCIA CATHEDRAL

DETAIL OF THE CHOIR STALLS, MURCIA CATHEDRAL

THE CHOIR, MURCIA CATHEDRAL

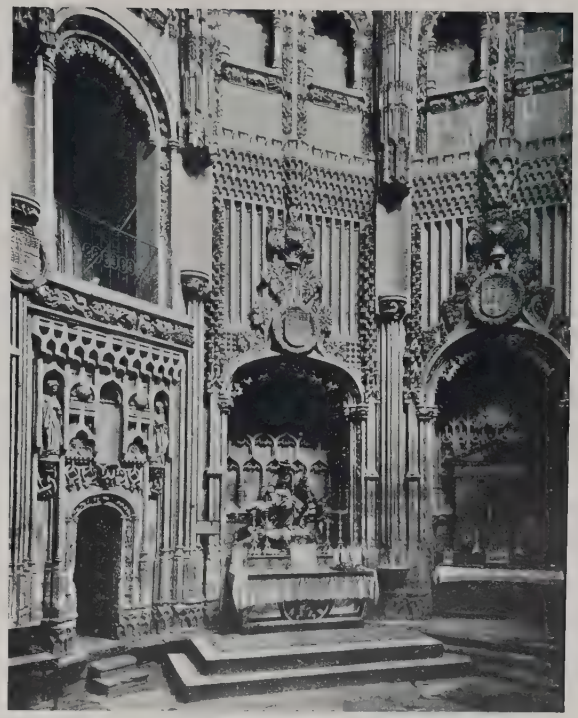
DETAIL OF THE CHOIR STALLS, MURCIA CATHEDRAL

THE BISHOP'S THRONE IN THE CHOIR, MURCIA CATHEDRAL

BEHIND THE CHOIR, MURCIA CATHEDRAL

INTERIOR, MURCIA CATHEDRAL

THE SACRISTY, MURCIA CATHEDRAL



CHAPEL OF THE MARQUÉS DE LOS VELEZ,
MURCIA CATHEDRAL

VIEW FROM THE TOWER OF THE CATHEDRAL, LOOKING SOUTH, MURCIA

VIEW FROM THE TOWER OF THE CATHEDRAL, LOOKING WEST, MURCIA

MURCIA. PROCESSION IN HOLY WEEK—THE PASSING OF THE LAST SUPPER

MURCIA. PROCESSION IN HOLY WEEK—THE KISS OF JUDAS

MURCIA. PROCESSION IN HOLY WEEK—THE GARDEN OF GETHSEMANE

MURCIA. PROCESSION IN HOLY WEEK—THE SCOURGING

MURCIA. PROCESSION IN HOLY WEEK—OUR LORD FALLING

MURCIA. PROCESSION LEAVING THE CHURCH OF JESUS—ST. VERONICA

PILGRIMAGE OF ST. BLAS, MURCIA

THE FAIR, MURCIA

A CART LOADED WITH "TINAJAS," MURCIA

HARVEST TIME, MURCIA

MURCIA

MURCIA

PASEO DEL ARENAL, MURCIA

MURCIA

PLAZA DE SAN PEDRO, MURCIA

THE ARENAL, MURCIA

SCENE IN THE HUERTA, MURCIA

SCENE IN THE HUERTA, MURCIA

CONVENT OF SAN JERONIMO, ENVIRONS OF MURCIA

SCENE IN THE HUERTA, MURCIA

PLAZA DE SANTO DOMINGO ON MARKET DAY, MURCIA

THE MARKET-PLACE, MURCIA

THE RIVER SEGURA AND BRIDGE, MURCIA

BRIDGE OVER THE RIVER SEGURA, MURCIA

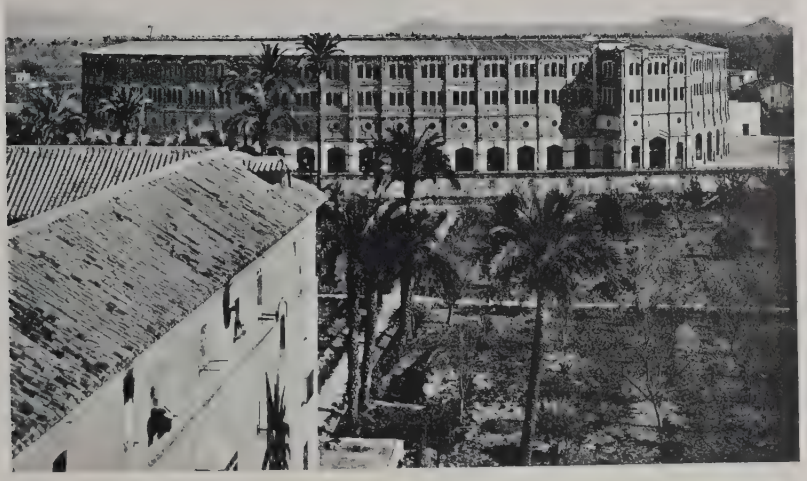
THE OLD BRIDGE, MURCIA

THE RIVER SEGURA, MURCIA

SANCTUARY OF FUENSANTA, ENVIRONS OF MURCIA

SANCTUARY OF FUENSANTA, ENVIRONS OF MURCIA

TEATRO DE ROMEA, MURCIA



THE BULL-RING, MURCIA

RUINS OF THE ARAB BATHS, MURCIA

CASTLE OF MONTEAGUDO, MURCIA

HERMITAGE OF THE FUENSANTA, MURCIA

CONVENT OF SAN GERÓNIMO, MURCIA

SAN BARTOLOMÉ, MURCIA

CHURCH OF SANTO DOMINGO, MURCIA

THE FAIR, MURCIA

THE FAIR, MURCIA

VIEW OF THE GLORIETA, MURCIA

HOUSE OF LAS BOMBAS, MURCIA

HOUSE IN THE CALLE JABONERIA, MURCIA

HOUSE OF THE PAINTER VILLASIS, MURCIA

FAÇADE OF THE CONVENT DE LA MISERICORDIA, MURCIA

A BALCONY IN THE CALLE TRAPERIA, MURCIA

VIEW OF THE HUERTA DE LOS CAPUCHINOS,
ENVIRONS OF MURCIA

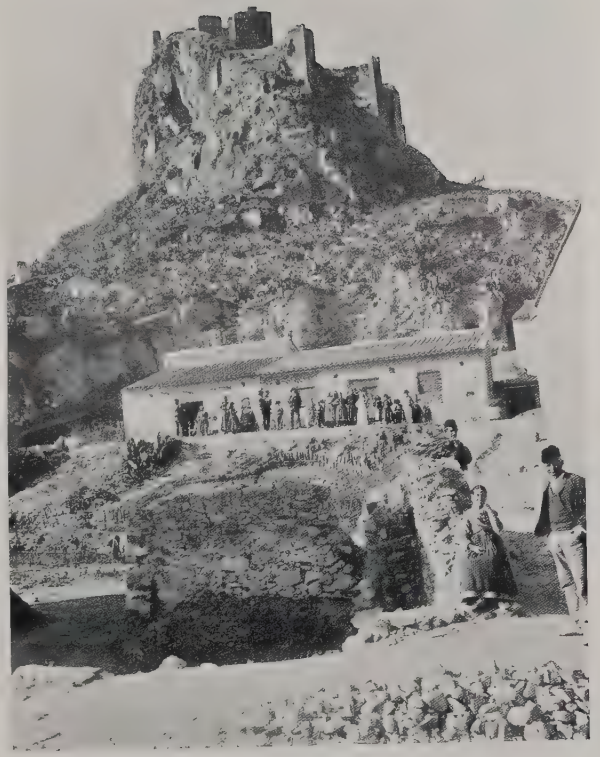
THE DATE-GATHERERS, HUERTA DE LOS CAPUCHINOS,
ENVIRONS OF MURCIA

THE HUERTA DE LOS CAPUCHINOS, ENVIRONS OF MURCIA

THE HUERTA DE LOS CAPUCHINOS, ENVIRONS OF MURCIA

CALLE DEL PUENTE, MURCIA

THE TOWN HALL AND LIBRARY, MURCIA



CASTLE OF MONTEAGUDO, ENVIRONS OF MURCIA

ROMAN ALTAR DEDICATED TO PEACE, FOUND IN CARTAGENA AND MOVED IN 1594 TO THE PALACE OF THE MARQUÉS DE ESPINARDO, MURCIA

PLAZA DE SANTA ISABEL, MURCIA

THE EPISCOPAL PALACE, MURCIA

THE RIVER SEGURA, ORIHUELA

GENERAL VIEW FROM THE PUERTA DE MURCIA, ORIHUELA

GENERAL VIEW OF LORCA

VIEW OF LORCA FROM THE STATION

THE LOVERS' LEAP, ARCHENA (A WATERING-PLACE NEAR MURCIA)

THE BATHS, FROM LA SIERRA DE VERDELENA, ARCHENA

THE CARRETERA AND RIVER SEGURA, ARCHENA

VILLAGE OF OJOS AND MOUNTAINS, ENVIRONS OF ARCHENA

THE ESTABLISHMENT FROM THE WEST, ARCHENA

VILLAGE AND GARDENS OF ULEA (EAST SIDE), ENVIRONS OF ARCHENA

VILLANUEVA, ENVIRONS OF ARCHENA (WATERING-PLACE NEAR MURCIA)

VILLAGE AND GARDENS OF ULEA (ENVIRONS OF ARCHENA)

exquisite skill and accuracy. The Velez chapel is one of the numerous Spanish eighth wonders of the world. It was evidently modelled on the Constable's chapel at Burgos, and is a superb example of decorative architecture, though in parts, says Amador de los Rios, it evidences the painful caprices of a powerful art in its decline. No small measure of admiration is due to the sacristy, occupying the centre of the graceful steeple with its panelling and lockers, almost as sumptuous as those of the Cartuja at Granada.

GENERAL VIEW OF CARTAGENA

Cartagena though much older, as we have seen, than Murcia, possesses fewer monuments of antiquity, though it may be said to retain the military character first impressed upon it by Hasdrubal. This is the great arsenal and one of the strongest fortresses of Spain. Its spacious land-locked harbour is well defended by forts and batteries, mounting the heaviest guns. The capture, without the firing of a shot, of this great stronghold by the Intransigentes, or Communists, in 1873, led to the most determined attempt to subvert existing society Europe has witnessed since the Paris Commune. The revolutionaries disposed also of five warships lying in the harbour. Well provided with means of defence, the garrison offered a desperate and well-nigh successful resistance to the government forces. The Carlists, oddly enough, attempted a diversion in their favour from the north, and the besiegers' guns were more than once silenced by the heavy ordnance of the forts. Chance favoured the assailants, however. An explosion destroyed one of the warships, and another

similar catastrophe killed hundreds of the inhabitants. The revolutionary Junta, meanwhile, was torn by divided counsels. Castelar came from Madrid and reanimated the attack. There were those among the Intransigentes who wished to emulate Numantia, and to offer themselves and the whole city as a blazing hecatomb. Before this heroic resolution could be executed, the government troops forced their way in, the leaders escaped by sea to Algeria, and the revolution was at an end. These stirring memories may well occupy the attention of the visitor to Cartagena, for monuments of interest it has none.

AGUILAS, THE PORT OF ALMERIA

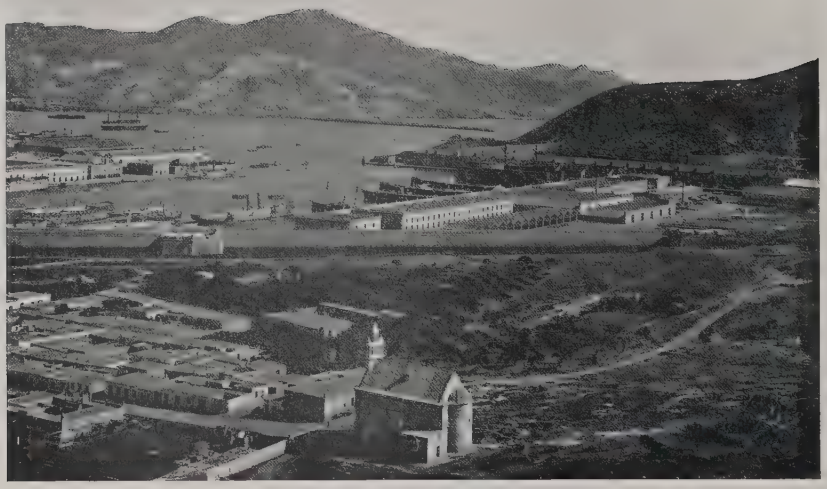
THE CASTLE AND HARBOUR, AGUILAS

VIEW FROM ST. JOSEPH'S MILL, CARTAGENA

A PARTIAL VIEW OF CARTAGENA

VIEW FROM THE FORT OF ATALAYA, CARTAGENA

VIEW FROM ST. JOSEPH'S MILL, CARTAGENA



VIEW TAKEN FROM THE HIGH ROAD, CARTAGENA

SANTA LUCIA AND THE HARBOUR, CARTAGENA

ENTRANCE TO THE HARBOUR, CARTAGENA (TAKEN FROM TRINCABATIJOS)

GENERAL VIEW OF THE PORT, CARTAGENA

PUERTA DE MURCIA, CARTAGENA

PLAZA DE LAS MONJAS, CARTAGENA

THE BULL-RING, CARTAGENA

PUERTA DEL MAR, CARTAGENA

THE BALEARIC ISLES

THE Balearic Archipelago no longer corresponds to the description, "The Forgotten Isles," bestowed upon it by a French writer some score of years ago. It has since then been the subject of a literature at once voluminous, exhaustive, and polyglot; and the isles which compose it are now far better known to English and French folk than the greater part of the Spanish mainland. As a winter resort the Balearics have lately acquired a considerable vogue, and "hiverneurs" certainly owe writers a heavy debt of gratitude for having made known to them these delightful islands.

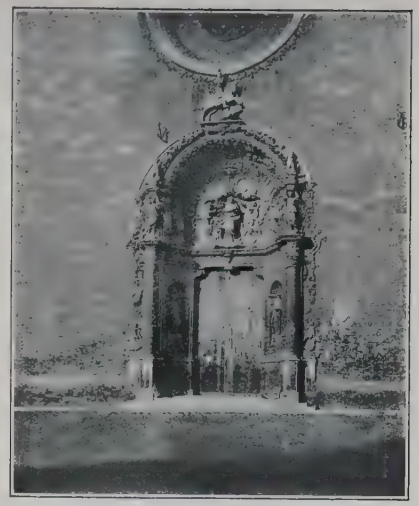
The name of the archipelago is generally, if not unanimously, said to be derived from the Greek word *Bállo*, "to throw," in allusion to the skill of the aboriginal inhabitants in the use of the sling. These aborigines were probably of Iberian race, and seem to have been hardly superior in development to the very lowest tribes of Africa. They are described by ancient writers as going about entirely nude, as inhabiting caves, and as carrying, each man, three slings—one at the waist, one over the shoulders, one in the hand. Their dexterity with these primitive weapons amazed the more civilised races of the Mediterranean. It did not preserve them from invasion, and after one or two attacks by the Rhodians and Phocæans, the isles were subdued in the sixth century before Christ by the Carthaginians.

A NATIVE OF THE BALEARIC ISLES

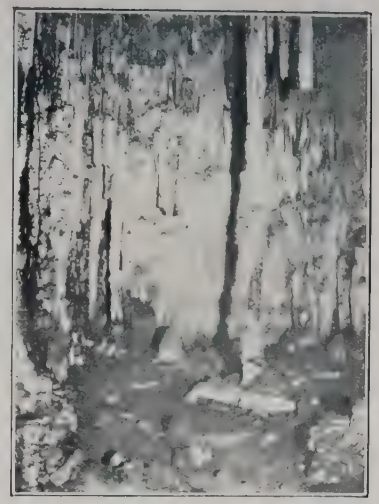
Puerto Mahon preserves the name of the famous Punic leader, Mago. The Balearic slingers proved a powerful auxiliary to the Carthaginian arms, and did good service against the Romans. The latter wrested the isles from their rivals, in the second century before Christ, Cæcilius Metellus earning for himself the appellation "Balearicus" and founding the cities of Palma (Palm

A NATIVE OF THE BALEARIC ISLES

GRAND HOTEL AND THEATRE, PALMA, MALLORCA



DOOR OF THE CHURCH OF SAN FRANCISCO, PALMA, MALLORCA



GROTTO OF ARTA, MALLORCA

THE COURT, SAN FRANCISCO, PALMA, MALLORCA

WEST PORCH OF THE CATHEDRAL, PALMA, MALLORCA

GRAND HOTEL, PALMA, MALLORCA

GENERAL VIEW OF PALMA, MALLORCA

REAL CLUB DE REGATAS, PALMA, MALLORCA

PALACE OF THE ALMUDAINA, PALMA, MALLORCA

WINDMILLS AND ELECTRICAL WORKS, PALMA, MALLORCA

of victory) and Pollentia (Power). The two principal islands were respectively designated Major and Minor, hence the actual names Mallorca (or, as we write it, Majorca) and Menorca (Minorca).

The islands were destined in the succeeding centuries to the sway of many masters. First came the Vandals, to be dispossessed by the Byzantine Romans; later, the Visigoths exercised a nominal sovereignty, to be subverted by the Saracens at the close of the eighth century. The authority of the emir was delegated to a "wali," whose piratical attacks on the neighbouring coasts caused the islands to be regarded with detestation by the Christians

GENERAL VIEW OF PALMA, MALLORCA

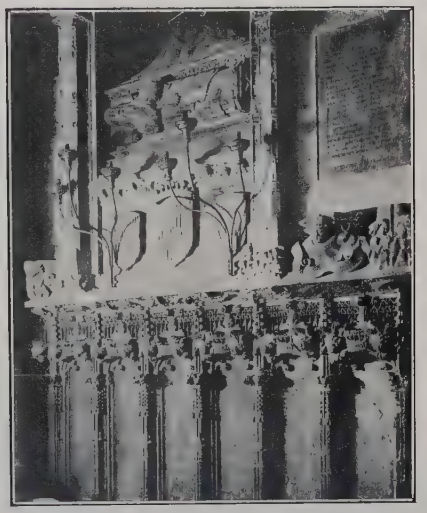
of the Mediterranean. Upon the dissolution of the Western Khalifate, the "wali" of Denia, on the mainland, set up an independent kingdom in the Balearics, and brought part of Sardinia beneath his sway. His son was dethroned in 1076, and his dominions absorbed by the emir of Sarakusta (Saragossa). The islands, like the peninsula, fell before the arms of the Almoravides, in whose time took place the famous crusade against the pirates of Mallorca, proclaimed by Pope Paschal II. at the instigation of the republic of Pisa. All Italy contributed men and ships to the expedition, in which the Catalans associated themselves, the Count of Barcelona, Ramon Berenguer III. being commander-in-chief. Ibiza having first been taken, the Christians landed in Mallorca, and laid siege to Palma, which

GROTTO OF ARTA, MALLORCA

SAN FRANCISCO, PALMA, MALLORCA

GRAND HOTEL, PALMA, MALLORCA

CHAPEL OF CORPUS CRISTI, PALMA
CATHEDRAL, MALLORCA



SEPULCHRE OF RAIMUNDO LULL, PALMA
CATHEDRAL, MALLORCA

MARKET AND CHURCH OF SAN NICOLÁS,
PALMA, MALLORCA

VIEW OF THE BAY, PALMA, MALLORCA

THE ALMUDAINA AND CATHEDRAL, PALMA, MALLORCA

VIEW FROM THE HARBOUR, PALMA, MALLORCA

VIEW FROM THE CATHEDRAL, PALMA, MALLORCA

was taken by storm after a long and obstinate siege (1115). The islands were, however, recovered by the Almoravides, who maintained themselves here against the Almohades till the year 1203—some forty years after their expulsion from the pen-

VIEW OF THE BAY, PALMA, MALLORCA

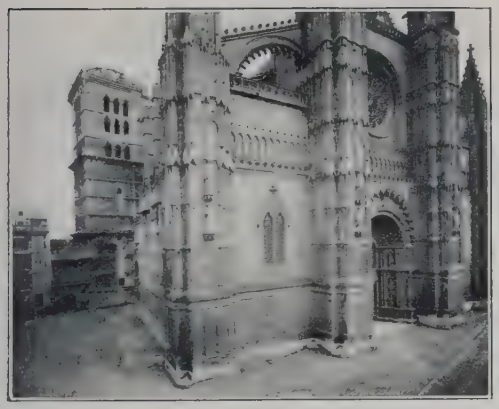
insula. The reign of their successors was short-lived. Perpetually harassed by the corsairs, the merchants of Barcelona complained to their powerful lord, James I. of Aragon, who was glad of an excuse to add the islands to his dominions. His fleet weighed anchor

PANORAMA OF PALMA, MALLORCA

in the port of Salou on September 6, 1229, and soon after entered the harbour of Palomera. The army was disembarked at Santa Ponza, in Mallorca, and the Saracens defeated at Portopi. James laid siege to Palma on October 15, 1229, and took it by assault on December 31, after a display of prodigies of valour on both sides. The

PUERTA DE SANTA MARGARITA, PALMA, MALLORCA

PASEO DEL BORNE, PALMA, MALLORCA



THE CATHEDRAL, PALMA, MALLORCA

MOORISH BATHS, PALMA, MALLORCA

CASTLE OF BENDINAT, MALLORCA

BONANOVA, FROM EL TERRENO, PALMA, MALLORCA

INTERIOR OF SAN FRANCISCO, PALMA, MALLORCA

story of the conquest is one of the most thrilling chapters in the history of the Spanish people.

The conqueror, at his death, bequeathed the Balearics as a separate kingdom (reino de Mallorca) to his second son, James, who was also lord of Roussillon and Cerdagne on the north side of the Pyrenees. Having taken sides with the French against his brother of Aragon, this prince saw his dominions torn from him, to be restored only at the peace of Anagni. He was succeeded in 1311 by his son, Sancho, whose nephew, James II., was the last king of Mallorca. He was defeated and slain on the plains of Lluchmayor by his kinsman, Pedro IV. of Aragon, to whose kingdom the archipelago was finally annexed in 1349.

The civil war of the Germania, which broke out in the sixteenth century in the kingdom of Valencia, spread to Mallorca, where it was prosecuted with ferocity and determination on both sides. In 1708 Menorca was captured by the English, in whose possession it remained till 1781. In that year a formidable Spanish and French flotilla, secretly equipped in the port of Cadiz, appeared unexpectedly before the island, where a landing was effected without serious difficulty. The commandant of Puerto Mahon, General Murray, withdrew his slender garrison to Fort San Felipe, where he held out till June in the following year, when he was forced to capitulate with all the honours of war.

GORCH-BLAU, MALLORCA

VIEW OF THE GORCH-BLAU, MALLORCA

The island was again held by us from 1793 to 1802. It

MOORISH BATHS, PALMA, MALLORCA

A FARM-HOUSE, EPOILAS, MALLORCA

MILLS, PALMA, MALLORCA

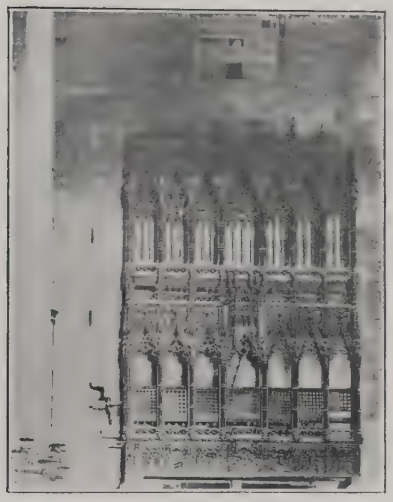
THE QUAY, PALMA, MALLORCA

was his failure to succour the garrison in 1769 that caused the unfortunate Admiral Byng to lose his life. The history of the islands, it will have been seen, does not lack incident.

The language of the people is a variety of the Catalan, introduced, as in Valencia, by the Aragonese conquerors.

THE CATHEDRAL AND PALACE OF THE ALMUDAINA, PALMA, MALLORCA

WEST PORCH, CHURCH OF SAN FRANCISCO,
PALMA, MALLORCA



GOTHIC ALTAR IN THE CATHEDRAL,
PALMA, MALLORCA

A DOOR IN PALMA CATHEDRAL,
MALLORCA

CHURCH OF NUESTRA SEÑORA, LLUCH,
MALLORCA

PALMA

Palma, the capital of Mallorca and of the whole archipelago, stands at the head of a spacious and beautiful bay which is as much as 9 metres deep against the wharves. The town presents a most picturesque appearance, rising from the water's edge on low hills, and girt with a strong, bastioned wall built by Philip II. The castles of Bellver and San Carlos, and several batteries of modern construction, complete the system of fortifications. In the

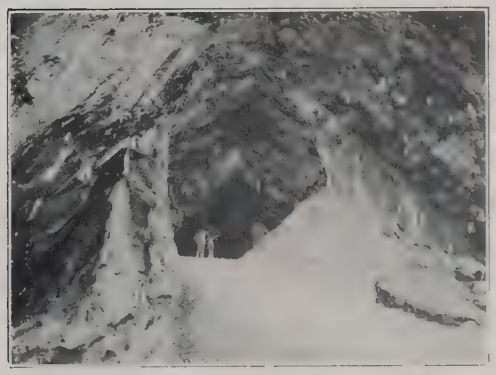
PORTO-PI, PALMA, MALLORCA

older streets one comes across quaint and beautiful houses in the late Gothic and plateresque styles, the mansions of the Count of Montenegro, the Marquis of Reguer, &c., the Casa Oleza, and the Casa Sereda. One of the most pleasing and notable buildings in the city is the Lonja, or Exchange, begun in 1426. Charles V., on landing at Palma, was so impressed by this edifice that he inquired eagerly if it belonged to the Church or to the State, and was visibly gratified on hearing that it was a civil building. Its four angles are reinforced by cylindrical towers, terminating in crenellated turrets; the sides are strengthened by tapering pilasters

A NATIVE OF POLLENSA, MALLORCA

GATHERING LEMONS, SOLLER, MALLORCA

MOORISH BATHS, PALMA, MALLORCA



ENTRANCE TO THE GROTTO OF ARTA,
MALLORCA

or slender buttresses, which, like the corner towers, rise above the graceful battlemented balustrade running round the summit of the walls. The building is divided horizontally by a finely-moulded cornice. The end walls are pierced by three graceful ogee entrances, the side walls by two long three-light windows with mullions of extreme slimness. The interior forms a single vast chamber with galleries marked off by spirally-fluted columns. The Mallorquins are properly proud of this Exchange, which is one of the most interesting structures of its particular kind in the kingdom.

GENERAL VIEW OF PALMA, MALLORCA

The cathedral is also very important. It was begun in the year after the conquest (1230), the presbytery being completed in 1282, but the high altar was not consecrated till 1346 nor the work finally completed till 1599. The cathedral dominates the whole city. It forms a huge parallelogram, with its main entrance, as usual, on the west, its finest façade to the south, and the campanario tower on the north. Its dimensions are; from west door to foot of high altar, 347 feet; width, including chapels, 190 feet; height of nave, 147 feet; height of aisles, 78 feet; height of steeple, 166 feet. The west front is divided into three by square pilasters, and is pierced by a doorway in the Renaissance style, in good taste, only recently completed. The south front, with its serried rank of tapering, pinnacled buttresses, is pierced by the beautiful Puerta del Mirador, a fine example of the florid Gothic, demonstrating the imagination and delicacy of touch possessed by the architect.

GENERAL VIEW OF SOLLER, MALLORCA

GENERAL VIEW OF SOLLER, MALLORCA

THE RIVER, SOLLER, MALLORCA

GENERAL VIEW OF ALCUDIA, MALLORCA

The interior of the church is divided into a nave and aisles, each terminating in a chapel. There is no transept. As a successful solution of this problem of enclosing as much possible space with the least possible stone, the church is absolutely without a rival. If the wealth of decoration demanded by the Gothic style corresponded to the greatness of the general design, the cathedral of Palma would be perhaps the finest on the Mediterranean shore.

The presbytery, or Capilla Mayor, is the oldest part of the fabric, and the most richly decorated. The baroque high altar conceals the original Gothic altar. A "reja" of gilded wood in the purest style separates the chancel from the nave. The gallery running round

THE CATHEDRAL (UPPER PART), PALMA, MALLORCA

the Capilla Mayor bears evidence of Arabic influence. In the centre of the presbytery is the ugly eighteenth-century sarcophagus of James II. of Mallorca. It bears the following inscription: "Aquí reposa el cadaver de Serenisimo Sr. D. Jaime de Aragon II. rey de Mallorca, que merece la mas pia y laudable memoria en los anales. Faleció el 28 de Mayo de 1311." In the interior of the tomb lies the king, in a robe of ermine. The choir, as usual, blocks the nave; it is a Renaissance work and the carving is good, though of fantastic design. The chapels right and left of the presbytery are handsome and harmonious; the one on the epistle side is comparatively modern; in the other is the tomb of Bishop Torrella, who died in 1266.

GENERAL VIEW OF VALLDEMOSA, MALLORCA

THE CARTUJA, VALLDEMOSA, MALLORCA

GENERAL VIEW OF LLUCH, MALLORCA

GENERAL VIEW OF LLUCH, MALLORCA

The chapels contain several interesting tombs. Most interesting of these is the monument to the memory of the Marquis de la Romana, the Mallorquin general, who, in concert with the English, succeeded in transporting a corps of Spanish soldiers in the French service from the coast of Denmark to Spain in order to assist in the work of liberation. The figure of Spain which laments his death is a portrait of his wife. From these monuments we raise our eyes to the beautiful rose-windows, five in number, through which light is admitted to the interior, and to the lofty vaults from which hang the escutcheons of the families who contributed towards the cost of building the temple. The fine square Torre de las Campanas is a notable feature of this noble church.

Adjacent to the cathedral is the old Alcazar or Palace of the Almudaina, an imposing pile, oft restored and enlarged, and at present the residence of the captain-general of the

SOLLER, MALLORCA

province. The building is in great part the work of James II., but the foundations are probably Moorish. The interior has been modernised and sadly needs proper restoration.

The minor churches of Palma present few features of interest. There remain two noteworthy civil structures. The old Consulado, or tribunal of commerce, adjoins the Lonja, and may be distinguished by a picturesque turret converted into a clock-tower. The Casa Consistorial is a handsome Renaissance structure, with the overhanging eaves characteristic of Moorish and pseudo-Moorish buildings.

North of the Casa Consistorial and passing the church of San Miguel, which occupies the site of a mosque, we reach the Rambla, a spacious tree-lined promenade continued southward under the name of Paseo del Borne to the quays.

The castle of Bellver, the citadel of Palma, is of most unusual shape. It is circular in outline, and is strengthened by four towers and four turrets springing from the wall; it encloses an open court and a detached keep which rises to a height of 140 metres. There

THE CHURCH OF THE MONASTERY, LLUCH, MALLORCA

THE CATHEDRAL, PALMA, MALLORCA

CASTILLO DEL REY, POLLENSA, MALLORCA

RUINS OF THE TORRE D'EN GAUMÉS, ALAYOR, MALLORCA

SON MARRIOG, MIRAMAR, MALLORCA

are two ditches. Near the entrance to the fortress is a stone commemorating the shooting of the patriotic general, Luis Lacy, by the conservatives in 1821. The rooms are also shown in which were confined Jovellanos, the enlightened minister of Charles IV., and the French astronomer Arago, who was seized by the Mallorquins while engaged in the determination of the meridian. The last king of Mallorca also found a prison here after the defeat of Lluchmayor, and numerous inscriptions on the walls bear witness, as at the Tower of London, to the sad years passed by captives within these dungeons. The picturesque Torre de Pelayres marks the landing-place of James the Conqueror at Portopi. The tract of land between the hill of Bellver and the walls of Palma is swept from time to time by the torrents from the mountains of the interior, which once desolated the city itself, making, it is said, 5000 victims.

Farther round the coast a noble château marks the site of the cottage at Santa Ponsa, where James the Conqueror dined upon landing. "Ben dinat!" (I have dined well!), exclaimed his Grace, and Ben Dinat is the name of the spot and the palace to this day.

An elegant Italian palace in the city is pointed out as the house of the Bonapartes, who emigrated to Corsica in 1411.

"Few cities," remarks Ford, "are more aristocratic than Palma. The nobility of the island consists of the descendants of the nine great families amongst whom the Conqueror partitioned it, and other noble families; they are popularly called 'Butifarras' (large sausages!). This name may also be given to a rich merchant or a vain person; it is very similar to the Italian expression 'pallone.' Amongst the lower classes may still be noticed the 'chuetas' or descendants of the Jews forcibly converted to Christianity. Some of them are very wealthy. At one time they were restricted to a particular locality of the town, but are now permitted to reside where they please. The Hebrew race is held in anything but honour in Palma."

TOWERS IN THE CASTLE OF BELLVER

Among the more distant objectives of excursions from the capital of the island is the museum at Raxá, belonging to the Count of Montenegro. The collection of Roman antiquities is one of the finest in Europe and was begun by a Scottish antiquary, Mr. Gavin

LA CARTUJA, VALLDEMOSA, MALLORCA

THE CARTUJA, VALLDEMOSA, MALLORCA

PUERTA DEL MUELLE, ALCUDIA, MALLORCA

ROAD NEAR SOLLER, BALEARIC ISLANDS

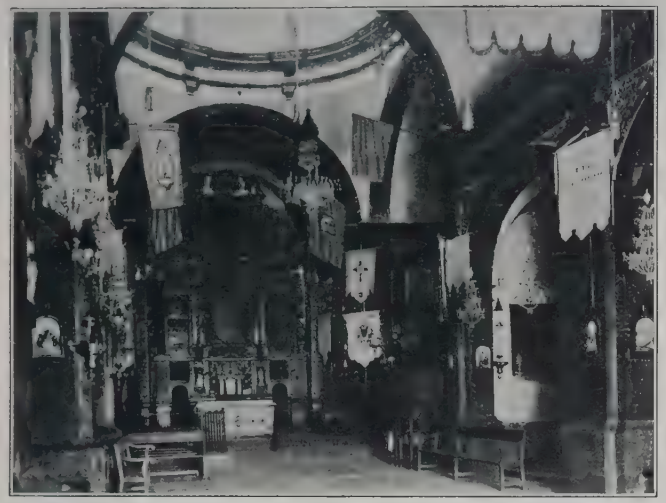
MIRAMAR, MALLORCA

Hamilton, whose estate was purchased by Cardinal Despuig, a native of Mallorca. The statue of Æsculapius, said to be anterior to the Roman Empire, and a bust of Diogenes, found near the Via Appia, are two out of the many intensely interesting treasures of antiquity the museum contains. There is also shown a map, dated 1439, with an inscription to the effect that it was paid for by Amerigo Vespucci, and the ink-stain left by Georges Sand while copying it.

This celebrated "femme de lettres" resided, in company with Chopin, at the Convent of Valldemosa, where she wrote "Spiridion," the work so much ridiculed by Thackeray. The building is no longer a monastic establishment. It contains several pictures of interest, mostly illustrative of local history. Above the door the artist has perpetuated an amusing souvenir of his visit to England and of English Sabbatarianism. Venturing to sketch the Thames from Greenwich Park one Sunday, he is taken to task by a burly official in all the majesty and magnificence of beadledom, while the easel of the astonished Spaniard is surrounded by a crowd of Cockney holiday-makers.

The exquisite villa of Miramar supplied the name for the unfortunate Archduke Maximilian's retreat on the Istrian coast. It is the seat of the Archduke Louis Salvator, of the house of Tuscany, and was built by Ramon Lull in 1276 for the education of the clergy in oriental languages. Lull was the most remarkable man Mallorca has ever produced—unless Napoleon may be considered to have been of Mallorquin stock. Like so many other Spaniards afterwards distinguished for sanctity, he is said to have lived a disorderly youth, from which evil course he was diverted by the sight of a cancer in his mistress's breast. This particularly stupid story is related to account (and most lamely) for many other conversions. Lull's great idea was to convert the Jews and Mohammedans to the Christian faith by means of argument, and to that end he laboured to promote a knowledge of oriental tongues among the priesthood. He was the author of an extraordinary system of logic, which largely depended upon rebuses and diagrams, and the object of which was to demonstrate irrefragably the truth of Christianity. Lull may be regarded as the first to attempt a defence of the Christian creed

QUARANTINE ISLAND, BALEARIC ISLANDS



INTERIOR OF THE CHURCH, LLUCH, MALLORCA

RUINS OF THE TORRE D'EN GAUMES, ALAYOR, MALLORCA

TRANSPORT OF MUSTS, BALEARIC ISLANDS

GENERAL VIEW OF DEYA, MALLORCA

HENDIA, MALLORCA

on purely rational grounds. His efforts met with the approbation and support of the Church (this was long before the days of Lamennais!), and the chair of Syriac at the Vatican is perhaps due to his efforts. He received the crown of martyrdom at the age of eighty, dying on shipboard within sight of Palma, in consequence of injuries received at the hands of an angry Moslem mob at Tunis.

The villa contains at the present day many objects of interest and beauty, apart from the unrivalled loveliness of the surroundings. His Highness the Archduke, with rare consideration for strangers, has fitted up a hospice, or *hospedaria*, for their accommodation, free of charge, while visiting his estate.

The country of Mallorca is extremely beautiful and flourishing. All through the Balearic Isles the people have a prosperous, contented look, and the standard of civilisation is high. There is at the same time a great deal of emigration, to be attributed, perhaps, more to the native enterprise of the people than to the economical conditions of the island. The towns, Manacor, Pollensa, and Alcudia, though pleasant enough, have nothing to reward the curiosity of the traveller. The island can boast some highly interesting natural curiosities in the caves of Arta. As usual, these caverns are named after the buildings and forms which they, by some stretch of the imagination, are thought to resemble. Nature, however, does not lack versatility in this matter; and the caves of Adelsberg, Han, Capri, and Kentucky have each their distinguishing character. The most peculiar feature of the caves of Arta is the Hall of the Organ, so called from the curious pillars resembling organ-pipes, which, when struck, emit musical sounds.

GORCH-BLAU, MALLORCA

CASTLE OF BELLVER, MALLORCA

CASTLE OF BELLVER, MALLORCA

MENORCA

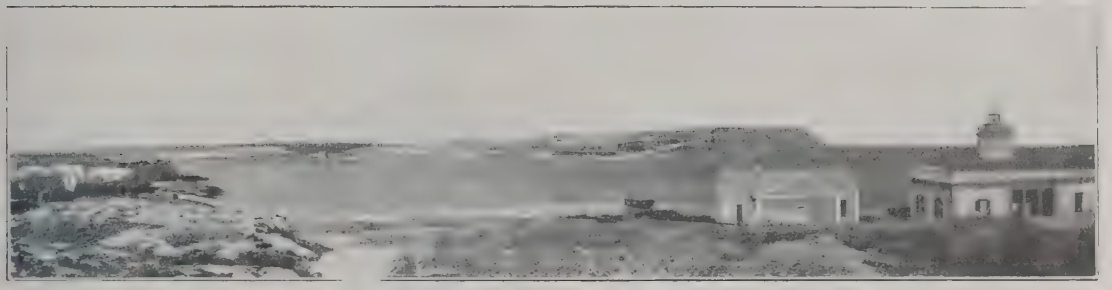
Menorca, less bountifully endowed by Nature than the larger island, presents a yet more conspicuous air of prosperity and well-being. The foundations of this we are accustomed to ascribe, and probably with some measure of justice, to our noble selves, while we were lords of the islands. The excellent roads were at any rate of our making, and so also were the English-looking but most unsuitable houses studding town and country. Menorca is not ungrateful to her former masters, but the natives who have told the traveller that they wished the isle were English still, probably said so merely by way of judicious flattery. The island is getting on very comfortably under King Alfonso's rule, which the natives have no desire to exchange for government from Downing Street.

THE QUAY, MAHON, MENORCA

Mahon, or, as we call it, Port Mahon, is full of reminders of the long English occupation. As most people know, it is one of the best harbours in the Mediterranean. The Genoese admiral remarked that the safest ports in that sea were, June, July, August, and Port Mahon. The harbour is well defended by works of modern construction, in which the Spaniards have taken advantage of strong natural sites neglected by our engineers of King George's day. The town has no public edifices of note. "There are no fine palaces here as at Palma, and no Butifarras to live in them; but there is an air of homely comfort about the town, quite unknown in the larger island," says Ford, who presently continues, "It is curious to see how some English traditions have lingered here: almost every house has sash-windows, and shutters folding

SAN ANTONIO (BALEARIC ISLES)

PANORAMA OF THE PORT, MAHON, MENORCA



ENTRANCE TO THE PORT, MAHON, MENORCA

PANORAMA OF MAHON, MENORCA

VILLA-CARLOS, MAHON, MENORCA

LAZARETTO AND VILLA-CARLOS, MAHON, MENORCA

THE HARBOUR, MAHON, MENORCA

VILLA-CARLOS, MAHON, MENORCA

FARM OF SAN ANTONIO, MAHON, MENORCA

A VIEW IN THE TOWN, MAHON, MENORCA

THE HARBOUR, MAHON, MENORCA

VIEW OF THE PORT, MAHON, MENORCA

THE "ILA DEL REY" IN THE HARBOUR,
MAHON, MENORCA

CASA CONSISTORIAL, MAHON, MENORCA

VIEW OF THE PORT, MAHON, MENORCA

THE QUAY, MAHON, MENORCA

PASEO DE LA MIRANDA, MAHON, MENORCA

PASEO DEL BORNE, CIUDADELA, MENORCA

PORT OF CIUDADELA, MENORCA

THE PORT AND TOWN, CIUDADELA, MENORCA

A SQUARE, CIUDADELA, MENORCA

PLAZA DEL BORNE, CIUDADELA, MENORCA

THE HARBOUR, CIUDADELA, MENORCA,

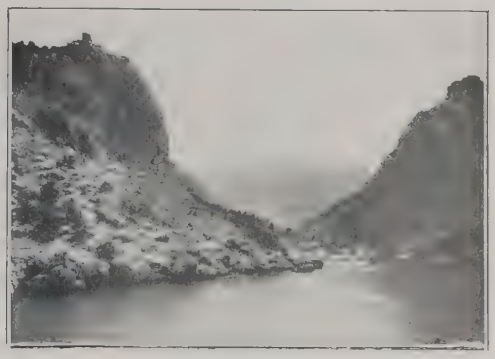
OBELISK IN THE PASEO DEL BORNE,
CIUDADELA, MENORCA

CASAS CONSISTORIALES, BUILT ON THE RUINS OF
THE OLD ALCAZAR, CIUDADELA, MENORCA

A WINDMILL, CIUDADELA, MENORCA

back into the wall—probably the worst system ever contrived for a hot climate. Carpenters' tools bear English names, such as screws, screw-jacks, &c. Little boys playing at marbles cry 'in' when a marble enters a hole, and 'out' when the game is won. Marbles are played exactly as they are in England, and a game of fives is called 'juego a

GENERAL VIEW TOWARDS THE HARBOUR, ISLAND OF CABRERA



RIVER PAREYS, CALA DE LA CALOBRA

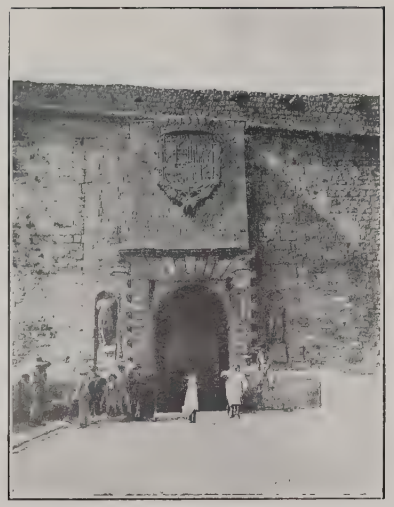
ple.' One of the best plums in the island is called 'prunas de never saw.' The origin of this is as follows: Governor Kane used to go every day to the market, and one day an old woman showed him a plum and asked him what they called it in English. He replied, 'Never saw it.' From that moment till the present that particular variety has been known

THRESHING, SAN ANTONIO (PITHYUSAE ISLES)

A STREET IN ALGENDAR, FERRERIAS, MENORCA

by no other name than 'Never saw.' Many varieties of fruit are still called by Kane's name, who was greatly loved. One of the most curious expressions is that of 'Ashes to ashes,' which is constantly repeated *à propos* of anything but its legitimate meaning, just as the French use 'dame' or 'ma foi.'"

THE CATHEDRAL AND TOWER, IBIZA



PRINCIPAL ENTRANCE OF THE "TABLAS," IBIZA

CALLE DE LAS VOLTAS, CIUDADELA, MENORCA

THE PORT OF CIUDADELA, MENORCA

A STREET IN CIUDADELA, MENORCA

IBIZA (BALEARIC ISLES)

THE CATHEDRAL IBIZA

A VIEW SHOWING THE MOORISH TOWERS, IBIZA

NATIVE TYPES, IBIZA

IBIZA

VIEW FROM THE CASTLE, IBIZA

NATIVE TYPES, IBIZA

RIVER PAREYS

IBIZA

CHURCH OF SAN FRANCISCO, ISLAND OF FORMENTERA

PLAZA DE LA CONSTITUCIÓN, ISLAND OF FORMENTERA

DOLMEN IN TRAPUCO

DOLMEN IN TALATI DE DALT, BALEARIC ISLANDS

THE CATHEDRAL, IBIZA

THE CATHEDRAL, IBIZA

MOUTH OF THE PAREYS, BALEARIC ISLANDS

PORTAL OF ALT OR EN SERVERA,
MAHON, MENORCA

RIVER PAREYS, BALEARIC ISLANDS

MONUMENT TO THE FRENCH PRISONERS
WHO DIED IN 1808, ISLAND OF
CABRERA, MENORCA

The real interest of this island lies in prehistoric monuments, called talayots, which have never ceased to occupy the attention of the learned. They may be compared to the nuraghs of Sardinia. The tumuli, to which the term talayots is more peculiarly applied, are truncated masses of roughly-dressed stone, containing interior chambers, and designed, it seems probable, as sepulchres for the illustrious dead. Within them also it is likely that the naked slingers took refuge—or perhaps their wives and children did—when the fleets of Carthage appeared on the skyline. On the massive T-shaped altars formed by two monoliths they invoked their forgotten divinities till these stones were polluted (as we may imagine) by the bloody sacrifices of the inhuman Semitic conquerors.

"They" (the talayots), observes the writer just quoted, "are always found in places where an immense number of loose stones naturally exist, and where larger blocks can easily be excavated on the spot. The ground is so rocky and the vegetable soil so scant that farmers at the present day are in despair at the difficulty of getting rid of them. This has given rise to the system of cultivation in very small fields, surrounded by high and massive stone walls; of terracing the ground wherever there is a declivity, and of building miniature tumuli round every tree. Even with all this the stones cannot be got rid of, and lie in immense heaps in every field. The erection of a large tumulus, therefore, was not a mere piece of barbaric extravagance. It provided an imperishable monument for the person whom it was intended to honour, and got rid of immense masses of loose stone which greatly impeded agriculture."

Among the minor curiosities of this stony island is a mortuary, similar to the one at Munich, where bodies awaiting burial are placed with a cord attached to the finger, so that a bell would be instantly rung if there were any sign of returning animation.

Ciudadela, at the opposite end of the island to Puerto Mahon, was the former capital. It is a very quiet, quaint little town, with some fine houses of the local gentry, a sombre and much pulled-about cathedral, and an alcazar restored and altered out of all trace of its former self. There is also an obelisk commemorating the heroic defence offered by the inhabitants to the pirates of Barbary, those pests of the western Mediterranean.

CORDOVA

THE scribes of the Arabian nation, remarks Cervantes, are not a little addicted to exaggeration; and it is not without reservation that we can accept their statement that Cordova, when in her prime, boasted 300,000 inhabitants, 600 mosques, 800 public schools, 50 hospitals, 900 baths, 600 inns, and a library of 600,000 volumes. But making due allowance for oriental hyperbole, there is evidence enough from all sources to show that the city, for the two or three centuries it remained the seat of the western Khalifate, was, after Byzantium, the most splendid capital of Europe. Not so much, however, in outward seeming—for the cities of the Moslem seldom present their

PASEO DEL GRAN CAPITAN

best side to the street—but in culture, refinement, and prosperity. When all western Europe was sunk in barbarism, medicine and chemistry, the arts and sciences, found a refuge here. Culture, though only of the most superficial kind, was diffused through all classes of the population to an extent never perhaps equalled elsewhere. And though the much-vaunted schools of Cordova could pretend to little originality and initiative, they kept

ENTRANCE TO THE CITY FROM THE BRIDGE, CORDOVA

FOUNTAIN IN THE PATIO DE LOS NARANJOS, CORDOVA

ENTRANCE GATE OF THE CITY, THE COLUMN OF TRIUMPH, AND THE MOSQUE,
FROM THE BRIDGE, CORDOVA

ALMODÓVAR GATE

THE BANK OF THE GUADALQUIVIR FROM THE BRIDGE

THE GUADALQUIVIR, CORDOVA

PLAZA DEL TRIUNFO AND EXTERIOR OF THE MOSQUE, CORDOVA

ALTAR OF SAN RAFAEL, CORDOVA

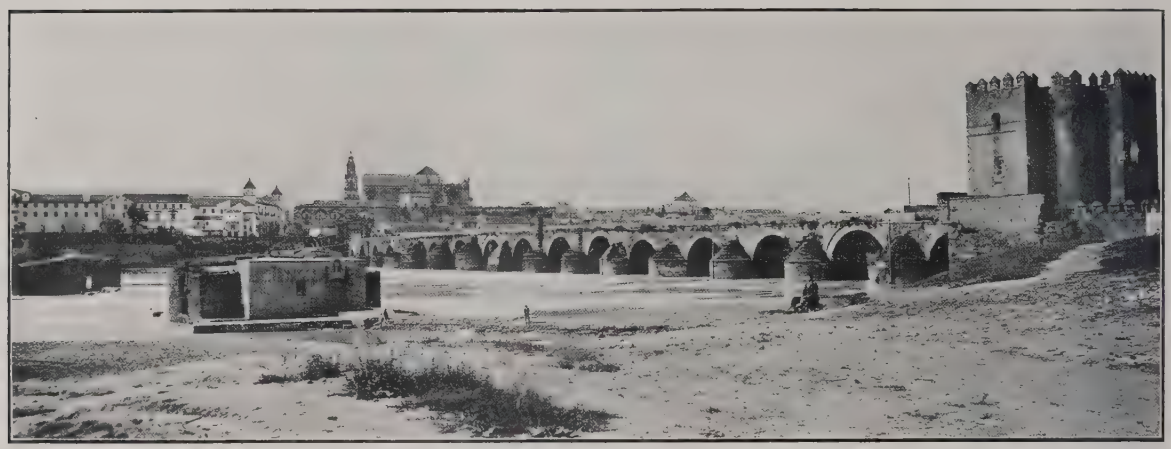
THE TOWER OF CARRAHOL, CORDOVA

Cordova. Fountain in the Patio de los Naranjos.

THE MILLS, CORDOVA

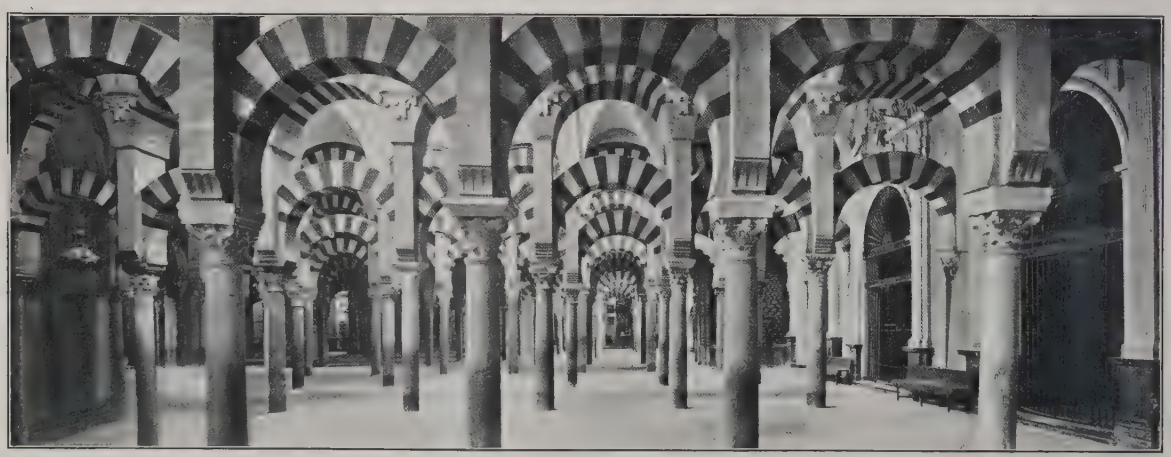
CORDOVA

alive a taste for the humanities which otherwise might have perished utterly, or revived only upon the dispersion of the Byzantine scholars. Not less attention, we may well believe,



VIEW OF THE CITY AND BRIDGE OVER THE GUADALQUIVIR

was paid to the comforts and amenities of life. All the products that minister to luxury were, at that time, the almost exclusive possession of the Moslem world, and of that world Cordova was the western mart and capital. And at the head of this rich and urbane



INTERIOR OF THE MOSQUE

commonwealth sat the great Umeyyad Khalifa, the successor of the Prophet, ever emulous of the pride and splendour of his rival of Bagdad and Damascus.

Of those spacious days all that remains is the famous mosque—the "Mezquita"—designed

PASEO DEL GRAN CAPITAN, CORDOVA

COURTYARD OF AN INN, CORDOVA

PEASANT WITH HIS DONKEY, CORDOVA

ANCIENT MOORISH WALLS, CORDOVA

THE HOUSE OF PÁEZ, CORDOVA

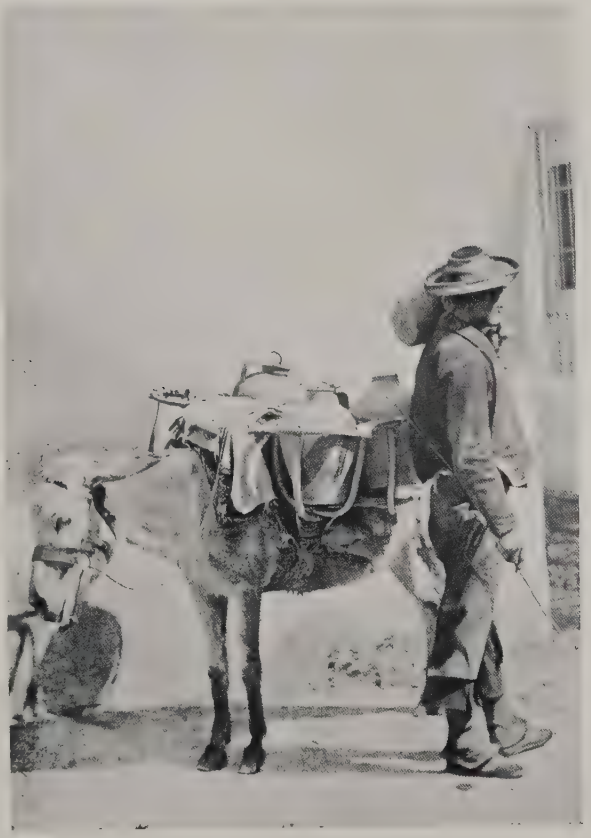
ANCIENT MOORISH TOWER, CHURCH OF SAN NICOLÁS
DE LA VILLA, CORDOVA

THE DOOR OF THE FOUNDLING HOSPITAL, CORDOVA

DOOR OF THE FOUNDLING HOSPITAL, CORDOVA

CHURCH OF SAN LORENZO, CORDOVA

A STREET, CORDOVA



A WATER-CARRIER, CORDOVA

GIRL WITH A GUITAR, CORDOVA

Cordova. Patio de los Naranjos.

Cordova. Entrance to the City.

to eclipse even the great sanctuary of Mecca. In sanctity it ranked after the mosque of Omar at Jerusalem. It was in the year 786 that the Khalifa Abd-ur-Rahman conceived the idea of raising a great temple to Allah on the site of a Christian church. The basilica of St. Vincent was accordingly bought from the subject race for a sum equal to £400,000 of our money, and in its place the mosque was erected, the Khalifa himself labouring at the works for an hour each day. But the fabric thus designed to be a monument of the triumph of Islam was only a quarter the size of the actual building, which was largely the work of Al Hakem II. and of the great Al Mansûr. These last additions may be distinguished by the pointed arches.

The exterior of the mosque, as it now exists, is massive and picturesque. The walls are battlemented and supported by huge buttresses. Between these are horseshoe arches, richly decorated and forming originally sixteen entrances, most of which are blocked up. Over the Puerta del Perdón are displayed the Lions and Towers, and an inscription commemorating its restoration in 1477.

ANCIENT RECEPTACLE FOR WATER OF MEDINA AZ-ZAHIRA, TENTH CENTURY

REAPERS

The minaret has gone, and the court of orange-trees, where stands the basin erected by Abd-ur-Rahman in 945, is forlorn and desolate enough. The interior of the vast mosque, which ranks next in size to St. Peter's, is bizarre and fantastic rather than beautiful or awe-inspiring. It has been truly said that it looks like a gigantic crypt. It consists of an interminable series of parallel aisles spanned by low horseshoe and pointed arches. It is only in the columns themselves and in the interesting variety of their capitals that we find any relief from the prevailing uniformity. In the ruder carving is seen an attempt on the part of the Moorish masons to imitate the work of the more skilled Byzantines. Originally the aisles must have been higher than they are,

THE POOR MAN'S MEAL

MULETEERS, CORDOVA

A STREET, CORDOVA

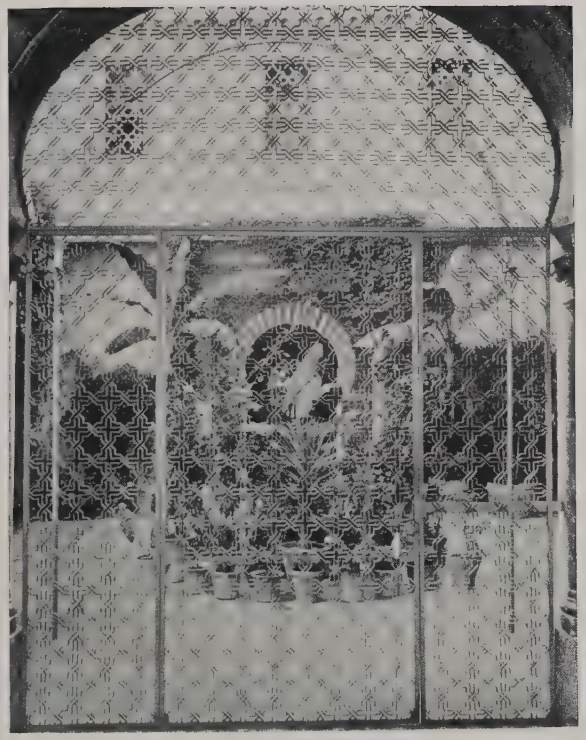
FOUNTAIN IN THE PATIO DE LOS NARANJOS, CORDOVA

THE IRON WATER-MILL ON THE GUADALQUIVIR, CORDOVA

CALLE DE LA FERIA, CORDOVA

PATIO DE LOS NARANJOS, CORDOVA

CALLE DEL CARDINAL HERRERO, CORDOVA



GRATING AND COURT OF A PRIVATE HOUSE, CORDOVA

GATE OF ST. CATHARINE, CORDOVA

TOWER OF THE CATHEDRAL AND PATIO DE LOS NARANJOS, CORDOVA

PORCH OF ST. PAUL, CORDOVA

VIEW OF MOSQUE AND BRIDGE

for the bases of the columns have been buried underground. The mean modern vaulting is being removed so as to lay bare the beautiful carved ceiling of white larchwood which Murphy described a hundred years ago. But what must have been the chief beauty of the edifice was, that its long arcades, instead of being enclosed with a wall as at present, opened into groves of orange-trees which were simply their natural prolongation — a plan one would like to see adopted with regard to some modern buildings. Though the mosque was necessarily simple in plan, embellishment was lavished upon the more sacred parts of the building, such as the Zeka (sanctuary) and the Maksurrah. The former is a little heptagonal recess, formed by intersecting cusped horseshoe arches, paved with white marble and roofed with a shell-like cupola of a single block of marble. The "Kiblah" is adorned with exquisite mosaic work and texts from the Koran. Here stood the pulpit of Al Hakem II., formed of 35,000 pieces of wood, joined with pins of silver and gold, and encrusted with precious stones. Herein was deposited a highly-venerated copy of the Holy Book, written by Othman and stained with his blood. So richly was it bound and illuminated that two men could only lift it with difficulty.

The maksurrah is now transformed into the chapel of Villa Viciosa. Here sat the Khalifa when not officiating as imam. Little is visible of the original features, except the cupola, which resembles that of the sanctuary.

Upon the taking of Cordova by St. Ferdinand in 1236, the mosque was recon-

THE COLUMN OF TRIUMPH

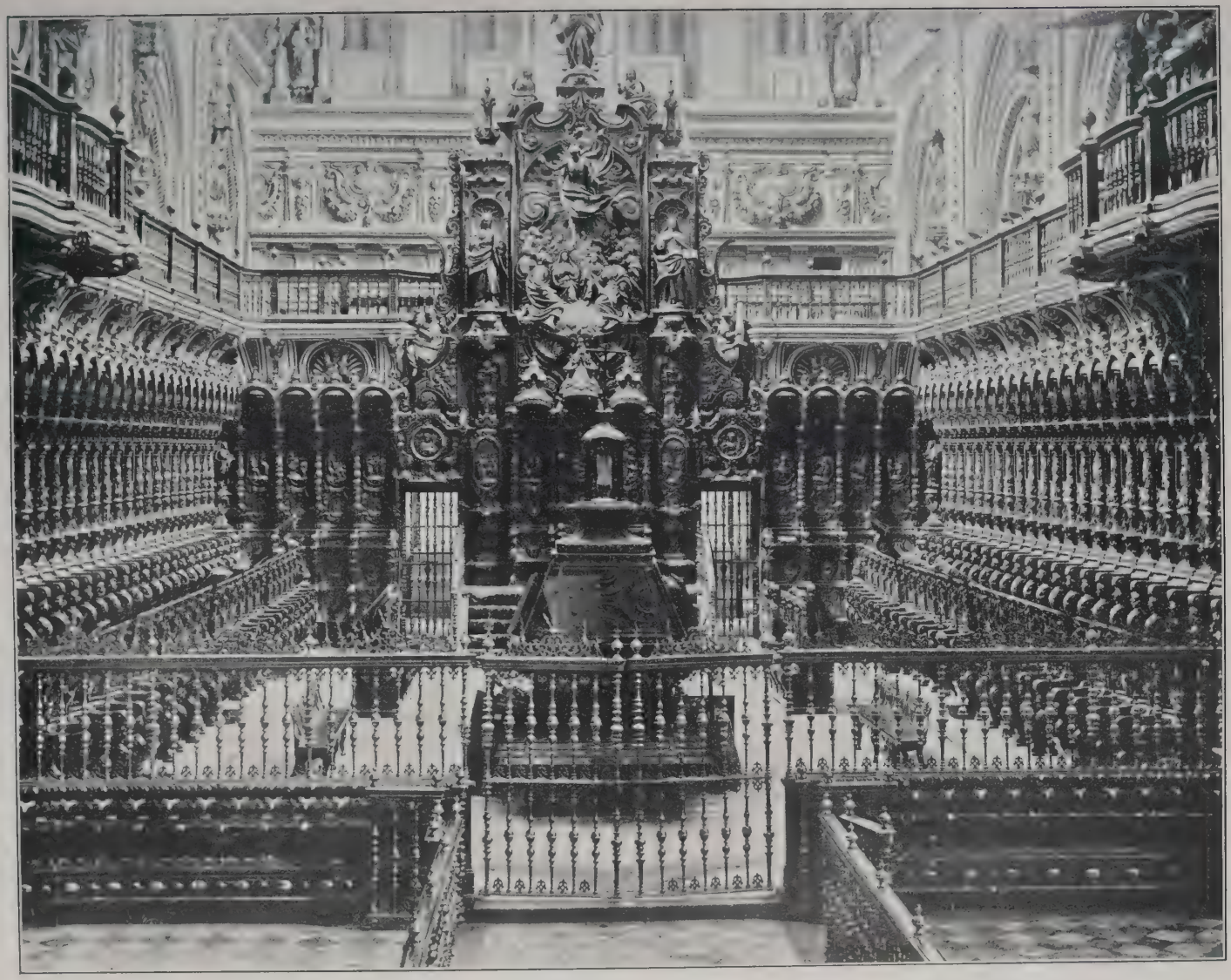
Cordova. A Street Scene.

Cordova. A Street.

THE TOWER OF MALA MUERTE, CORDOVA

GATE OF THE CATHEDRAL, CORDOVA

THE TOWER OF THE CATHEDRAL, CORDOVA



THE CHOIR, CORDOVA CATHEDRAL

NORTH ANGLE OF THE CHAPEL OF VILLAVICIOSA

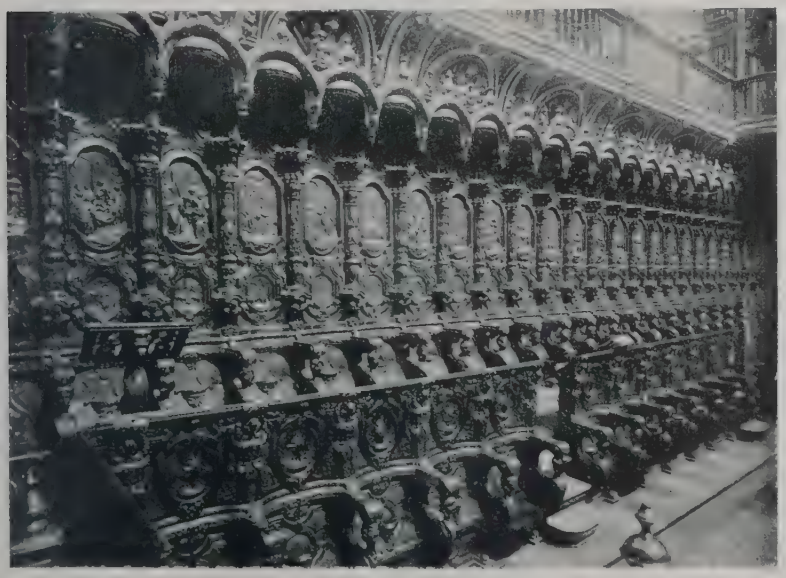
THE CHAPEL OF VILLAVICIOSA

INTERIOR OF THE MOSQUE, CORDOVA

secrated as a Catholic church, but remained practically unaltered. It was in 1523 that the bishop, Don Alfonso Manrique, insisted, despite the threats and protests of the municipality, in sweeping away over 200 columns in order to erect the existing chancel choir and lateral chapels in the erstwhile Mohammedan temple. Out of place as they are here, these additions are not deficient in taste and beauty. The reredos of jasper and bronze was painted by Palomino and flanks a gorgeous tabernacle. The choir-stalls are by Duque Cornejo, who is buried here. In the mosque also lie the poet Gongora, Lope de Rueda, the Spanish Molière, and Doña Maria de Guzman de Paredes, a lady celebrated in the reign of Philip II. for her wit and wisdom, who won every degree in the power of the University of Alcalá to bestow.

THE GATE OF CANÓNIGOS (MEZQUITA)

On the whole, the far-famed "Mezquita" must be pronounced a disappointment. It must always be so with the simply planned temples of Islam, when they are stripped of the rich carpets, the lamps, and handsome furniture with which they were enriched in Turkey, Egypt, and Persia.

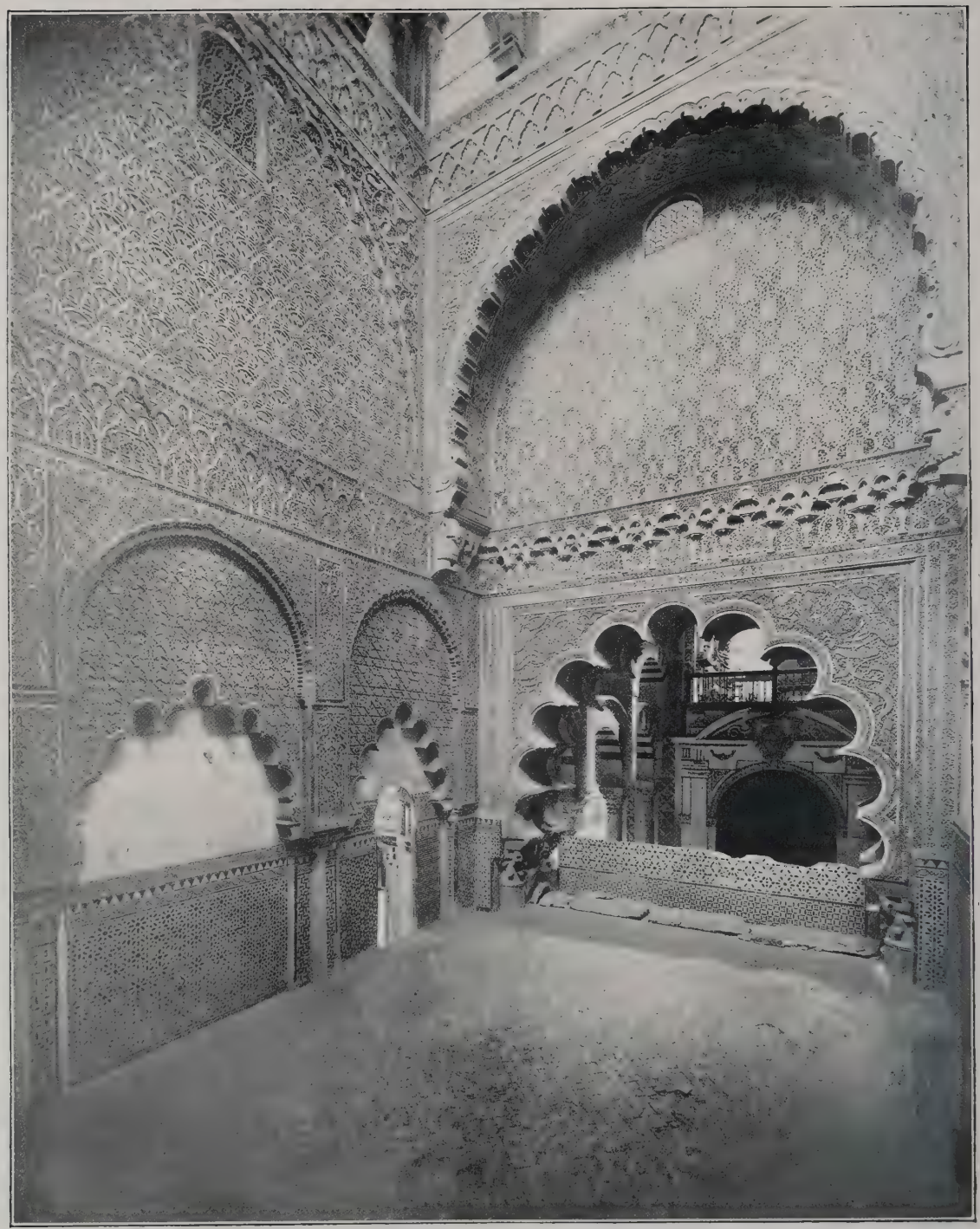


CHOIR STALLS IN THE MOSQUE OR CATHEDRAL

Cordova was also renowned for the gorgeous palace of the Khalifas, called Az Zahara, which stood on a hill 3 miles north-east of the city. No trace of it remains to-day. We are told, of course, that this was the largest and most magnificent palace ever raised by man, that the harem could accommodate 6000 women,

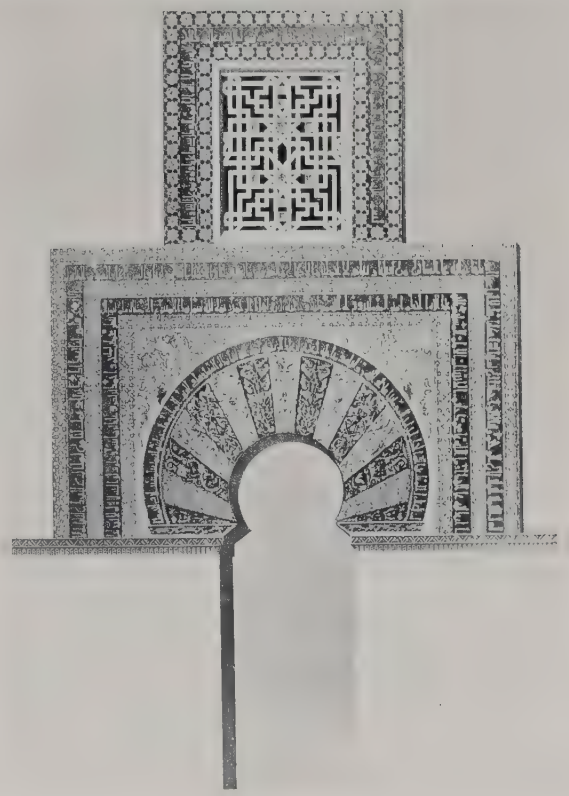
APPROACH TO THE CHAPEL OF THE MIHRAB, CORDOVA

THE CHAPEL OF THE MIHRAB, CORDOVA



THE CHAPEL OF THE MAKSURRAH, CORDOVA

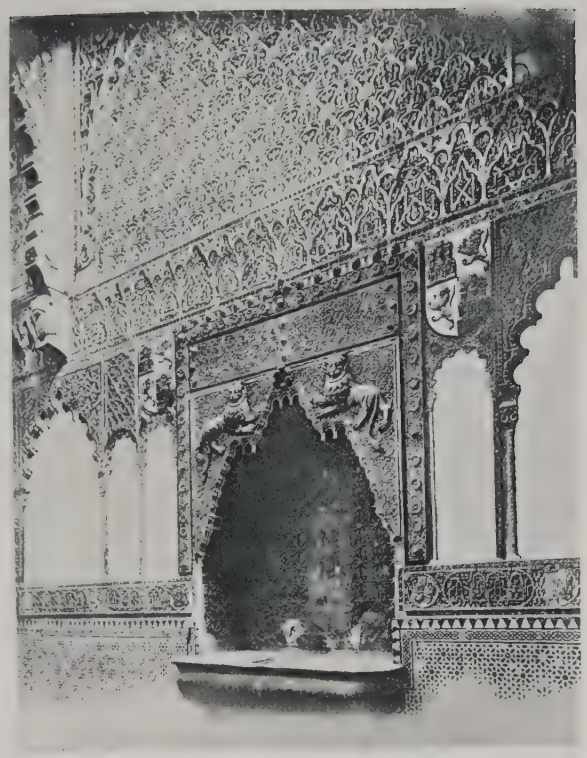
MAIN ENTRANCE TO THE MOSQUE, CORDOVA



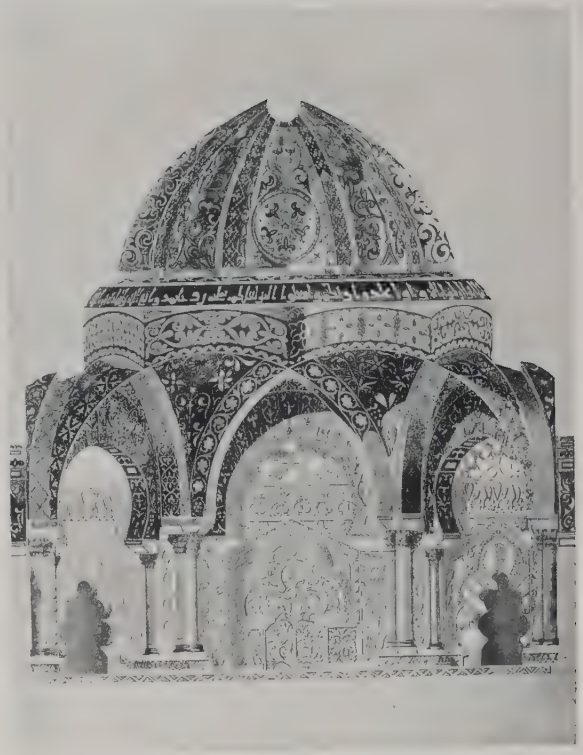
RIGHT LATERAL PORTAL, WITHIN THE PRECINCT OF THE MAKSURAH, CORDOVA

THE GATE OF PARDON, CORDOVA

VIEW OF THE TRANSVERSE NAVE, CORDOVA CATHEDRAL



INTERIOR OF THE CHAPEL OF SAN FERNANDO, CORDOVA



VERTICAL SECTION OF THE DOME AND CUPOLA OF THE MIHRAB, CORDOVA

EXTERIOR OF THE MOSQUE

1500 guards, and 3790 eunuchs, &c. We know, having seen the Alhambra and the Alcazar, how much to credit of these far-fetched descriptions, though doubtless the palace of the Khalifas was a good deal larger than those two buildings. It was erected with a fortune bequeathed to the reigning sovereign by one of his deceased favourites and was named by him, quaintly enough, after her successor in his affections. On the break-up of the Khalifate we hear little of the palace, and under the stern rule of the Almohades it seems to have been suffered to crumble away.

To the Khalifas we owe the picturesque walls, with flanking towers, which girdle the city, and the grand old bridge of sixteen arches which spans the Guadalquivir. In Roman times the river was navigable up to this point. On the south side the bridge is defended by a fine old mediæval barbican called the Calahorra. Here in 1394 that prototype of Don Quixote, the Master of Calatrava, on his way to attack the Moors of Granada, was met by the royal officers forbidding him, in the king's name, to proceed farther. In vain! The Master and his fanatical following forced their way across and perished, to the last man, long before they came within sight of the Alhambra.

All other vestiges and stains of antiquity in Cordova have been obliterated by the drastic application of whitewash. The capital of the Khalifas is now a third-rate provincial town, not more dull than others, and less picturesque than many. Cordova, in fact, hardly corresponds to the expectations most strangers form of it. It has no

THE BISHOP'S GATE

THE CHOIR, CORDOVA CATHEDRAL

GATE CORRESPONDING TO THE BUILDING OF ALHAKEM II., CORDOVA

INTERIOR OF THE CATHEDRAL, CORDOVA

LATERAL DOOR OF THE MOSQUE, CORDOVA

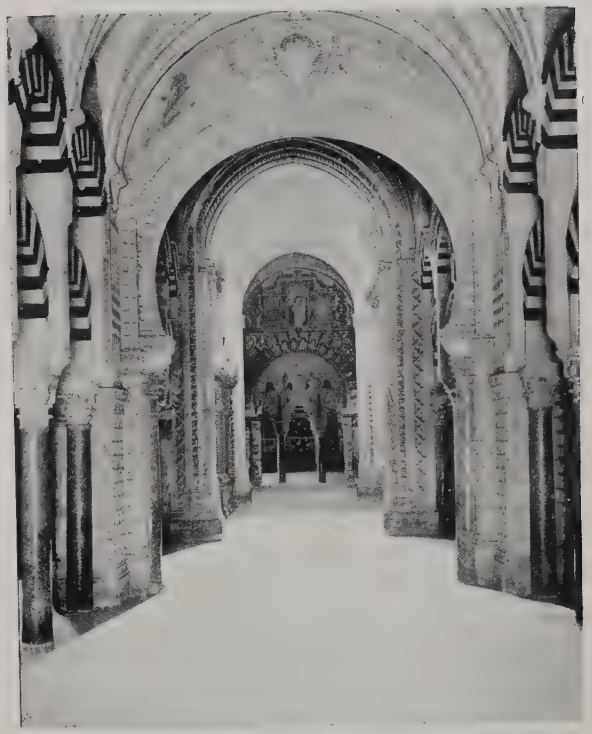
Cordova. Fountain in the Patio de los Naranjos.

Cordova. Calle Cardinal Herrera

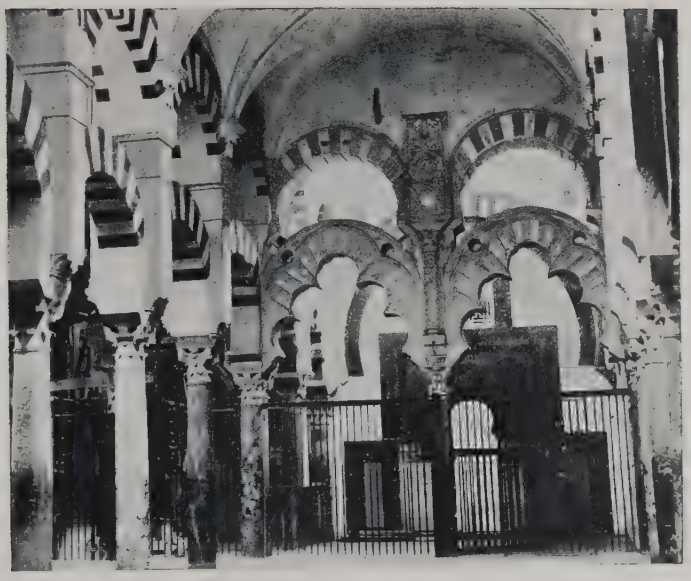
PULPIT AND STEPS OF THE HIGH ALTAR, CORDOVA

VIEW OF THE CHOIR AND HIGH ALTAR, CORDOVA

CENTRAL NAVE IN THE CATHEDRAL, CORDOVA



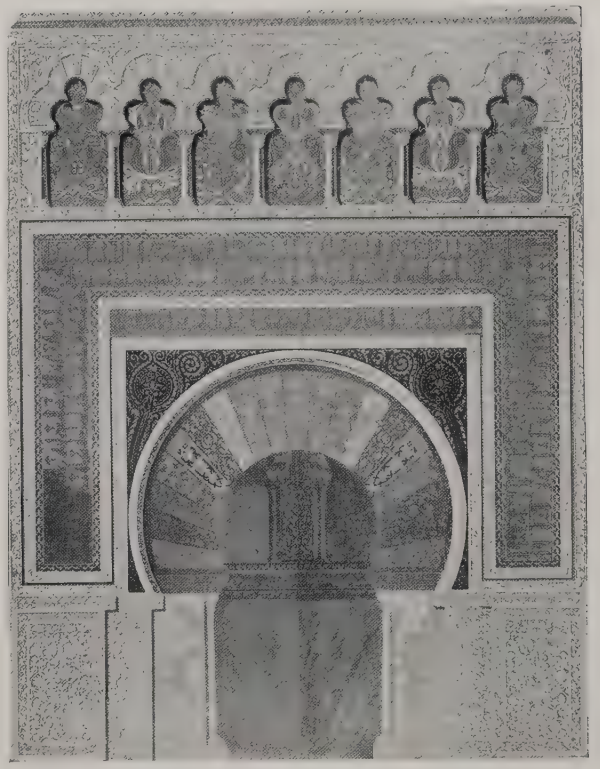
CENTRAL NAVE IN THE CATHEDRAL, CORDOVA



INTERIOR OF THE MOSQUE, CORDOVA

INTERIOR OF THE MOSQUE, CORDOVA

THE BISHOP'S THRONE IN THE MOSQUE OR CATHEDRAL, CORDOVA



PORTAL OF THE MIHRAB, CORDOVA

monuments worth examination other than those I have dealt with, and though it keeps green the memory of its eponymous hero, the Great Captain, and has named its principal street after him, you must go to Granada and Montilla for any tangible memorials of his existence. The stamped leather which once procured the town a European reputation is no longer manufactured here, and it is difficult even to purchase a specimen. But the famous breed of Cordovan horses has not greatly deteriorated, and many a poor hidalgo rides into the town on a steed which in London would be worth more than all the rest of his effects put together.

THE VILLAVICIOSA CHAPEL, ONCE THE MAKSURRAH, IN THE MOSQUE, CORDOVA

Walking the streets of Cordova is not a pleasant exercise. The streets are said to have been paved in 850, and do not appear to have been repaired since. But a drive in the surrounding country, which is a Paradise of fertility, will long be remembered as among the pleasantest experiences of Spanish travel.

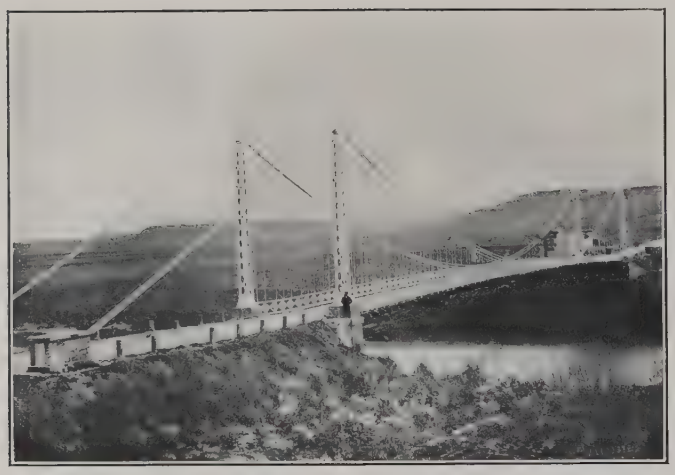
JAEN

JAEN is an Andalusian city of immemorial antiquity. It has been identified with several places mentioned by the earliest geographers. The little kingdom was taken by Scipio from the Carthaginians. Under the Moorish domination Jayyen, as it was called, became a town of great wealth and importance. It was captured by Al Ahmar, the famous founder of the sultanate of Granada, in 1232, but was ceded by him a few years later to Ferdinand III., who built the Alcazar and several churches. As a large frontier town, Jaen naturally figured a great deal in the interminable wars between the Christians and Moslems.

GENERAL VIEW OF JAEN

The most important memorial of those days is the Citadel, or Torre del Homenage, a great battlemented tower that once formed the keep of the Alcazar. Within, all is dark, sad, and silent, the vaulted chambers seeming like the tombs of their old knightly occupants; the keep communicates by a wall and rampart-walk with another tower, of similarly sombre interior, lighted by two-light windows with pointed arches. The beautiful chapel of the fortress is now little better than a heap of ruins. Ruins, for that matter, strew the whole area once covered by this mighty stronghold.

THE CATHEDRAL, JAEN



BRIDGE OF MENGIBAR, PROVINCE OF JAEN

Jaen is a quaint, silent town, redolent of semi-oriental, sensuous repose. Its streets are dark, melancholy, and well-nigh deserted; but the patios of its houses are gay with flowers and shrubs, and cooled by pleasant fountains, beside which old Khayyam might well have been content to dream life away. But those who built the towers, which are now to be seen crumbling away, had aspirations of a different sort from the philosophical Persian's, as the numerous Gothic churches remain to attest. San Ildefonso, notwithstanding, has its west porch in the Græco-Roman style, and is one of the few buildings where the later work, even of the seventeenth and eighteenth centuries, may be favourably compared with that of an earlier age.

The cathedral of Jaen, begun in 1500, but not dedicated till the year 1660, is, of course, in the style of the Renaissance. It is built in the usual form of a Latin cross with the nave and aisles of nearly the same height and displaying a remarkable variety in the vaulting. The three principal façades are skilfully designed, but marred by excessive decoration. The south door is the finest, and is surmounted by a noble statue of the Virgin crowned by angels. Next in merit comes the west front, with an elaborately sculptured portal set between four massive Corinthian pillars, and a rather severe second body, adorned by a statue of St. Ferdinand, the work of Pedro Roldàn. The figures over the side door are those of St. Michael and St. Katharine. The west front is flanked by two towers of five storeys, surmounted by elegant domes. The cathedral stands out grandly and conspicuously above the town.

MONSTRANCE IN THE CATHEDRAL, JAEN

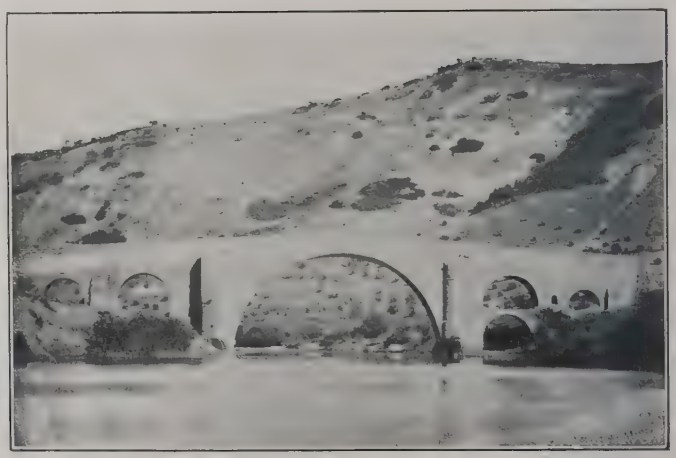
The interior of the church rivals Valencia in richness. In the transept the decoration is excessive, in the choir it is bad, while its outside walls look more like those of a prison than of a choir. The pulpits are of greater refinement. In infinitely better taste is the chancel. At each of its four angles is

THE CATHEDRAL, JAEN

INTERIOR OF THE CATHEDRAL, JAEN

the figure of an angel, supported by a column and upholding a silver lamp, and in the centre, visible from all parts, is an altar of jasper, bearing a small but rich and beautifully chiselled tabernacle. "The architect of the presbytery," remarks a Spanish writer, "has expressed in it the purest ideas of Christianity, and is able to communicate his sentiments to every Christian that admires his work." So much praise cannot be bestowed upon the chapels opening into the aisles, which are conspicuous for their gaudy and tasteless retablos and furniture. Even the Capilla Mayor, behind the tabernacle, is not free from the taint of over-decoration. On its altar, in a silver urn, is preserved one of the impressions said to have been left by the face of Christ on Veronica's handkerchief. It is exhibited to the faithful thrice yearly.

The west front of the sixteenth-century church of San Miguel deserves inspection (the church itself no longer exists). It is in excellent Renaissance style and dates from 1561. Among the public buildings of Jaen figures the town-hall, the ancient palace of the Counts of Garciez. Among other mansions are the house of the Counts of Villar Don Pardo, in the pointed style with a fine patio exhibiting a combination of the Moorish and Græco-Roman styles; the house of Bishop Suarez in the Renaissance



BRIDGE OVER THE GUADALIMAR, PROVINCE OF JAEN

style; the sixteenth-century Casa de Quesada; the Renaissance Casa de Cristobal de Vilches, and the classical Casa de los Masones. Jaen boasts a charming alameda, and an "English" garden in the Plaza Dean Mazas.

VIEW OF ALHAMA

The city enjoys a splendid view of the numerous mountain-chains which meet in its neighbourhood, notably of the Cerros de Imoza, Piedras Rubias, los Monteros, Sierra Magina, and Castellones. The vega itself is a veritable Mahomet's paradise. It is a tract of great fertility, producing an abundance of olives, corn, and fruit. The district is studded with fortified dwellings, reminiscent of the days

CHOIR STALLS IN THE CATHEDRAL, JAEN

when the Moors rode forth on their raids from Granada. The silk industry has died out at Jaen as at the latter city; but it is still an important distributing centre for

the neighbouring agricultural district, and the mountains are rich in black marble and good building stone. Two miles from the town are the mineral waters of Jabalcaz, resorted to a great deal by the Andalusian gentry and possessing (it is said) valuable medicinal properties.

Alhama is better known nowadays, perhaps, in Spain as the Tunbridge Wells of Andalusia than as the key of Granada. Its waters were known (as mineral waters generally were) to the Romans, and were not neglected by the Moors, who gave the name Al Hammâm, "the bath," to the place. The bathing establishment is at a little distance from the town, which bears a considerable resemblance to Ronda. It clings to the precipitous sides of a mighty rock which is cleft by a deep gorge called, as usual, the Tajo. The whole scene is a marvel of picturesqueness. The decayed mansions which abound here, as at Ronda, were the seats of the families whose ancestors took part in the memorable conquest of the town.

STATUE OF ALFONSO XII., ALHAMA

VIEW OF ALHAMA

A VIEW OF ALHAMA

LINARES, PROVINCE OF JAEN

MINES OF LINARES, PROVINCE OF JAEN

LINARES, PROVINCE OF JAEN

SEVILLE

THE PEARL OF ANDALUSIA

SEVILLE, though far from being the eighth wonder of the world, as enthusiastic natives have styled her, is in many respects the most beautiful and interesting city in Spain. Almost alone amongst the ancient seats of Moorish dominion, she has maintained her prosperity. Her wharves, as in the days of Al Mansûr, are still the resort of ships from all lands. There is wealth in her palaces, and genius in her schools. A white dazzling city, she throbs with life. Her vitality intoxicates the foreigner, not less than Valdés himself, who said, "Seville has ever been for me the symbol of light, the city of love and joy."

PANORAMA TAKEN FROM THE BRIDGE OF TRIANA

If not characteristically Spanish, Seville is the embodiment of all the northerner's preconceptions of the sunny south. The city is the realisation of his dreams. On her white walls the sunlight unceasingly plays; the air is laden with the scent of the orange; the guitar and the castanets are ever heard in the narrow lane-like streets. But to realise the

A STREET IN SEVILLE

THE BRIDGE OF TRIANA, SEVILLE

Seville. The Torre del Oro and the Cathedral.

Seville. Plaza de San Fernando.

VIEW FROM TRIANA

VIEW FROM TRIANA

THE GIRALDA, SEVILLE

sensuous charm of the city to the full, you must come here in summer when, as the stars come out, the sound of music and of dancing proceeds from every court and patio, when fair, robed women look down, Juno-like, from the balconies, when the streets resemble the alleys of a fair, when all the world drives or walks forth to take the air. Every summer night in Seville is a festival, every citizen a holiday-maker.

This great city of 145,000 inhabitants lies in a rather tame and uninviting country on the left bank of the famous Guadalquivir. It is, like Toledo, a labyrinth of narrow winding streets which occasionally debouch into tree-shaded plazas and alamedas, such as those of San Fernando, San Pacifico, and Hercules. The houses, as in other Andalusian cities, are low and whitewashed. Their patios or inner courts are the most beautiful and the gayest in all Spain. For the greater part of the year Seville lives in its patios. Their meals are taken there, and friends received. People talk a great deal of the Andalusians having borrowed their social institutions from the Moors, but they have not inherited the Moslem's love of privacy. Passing down a street you see through the "zaguan" or vestibule, the family life of each household displayed unshrinkingly in the courts within. There you see the father lazily reclining in his long chair, sucking the end of his "puro"; the stout señora chats animatedly with a caller in white mantilla, vigorously fanning herself the while; the daughters go through the graceful and stately measures of Andalusia, while the brothers and the brothers' friends beat time with their hands or accompany them more harmoniously on the guitar. What misery there may be in Seville creeps far out of sight as the sun goes down.

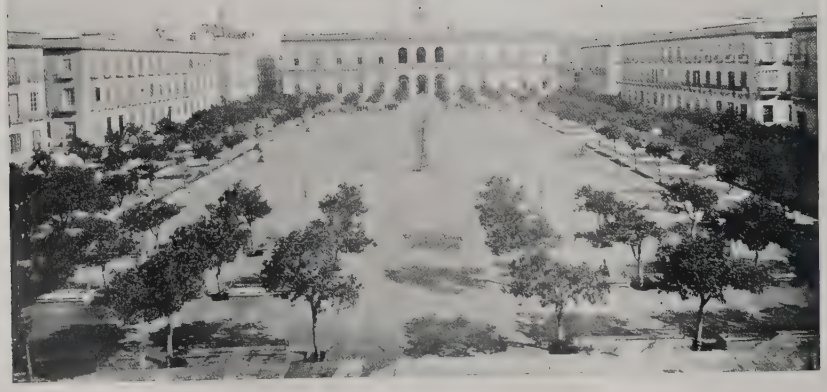
THE TOWER OF GOLD, SEVILLE

The Moors, who made this world into which the glowing life of Spanish Andalusia has been poured, ruled in Seville from the year of the invasion till the taking of the city by St. Ferdinand in 1248—a period of 536 years. Of the first period of Mohammedan art, exemplified by the Mezquita

VIEW OF SEVILLE

VIEW OF SEVILLE

THE ACEITE POSTERN AND ANCIENT RAMPARTS, SEVILLE



THE PLAZA NUEVA, SEVILLE

RELIGIOUS PROCESSION PASSING THROUGH THE PLAZA DE SAN FRANCISCO, SEVILLE

AVENIDA DE HERCULES, SEVILLE

PLAZA DE LA CONSTITUCIÓN, SEVILLE

of Cordova, we find few instances here. Seville is peculiarly the city of the second or Mauritanian period, owing its finest memorials of the Moslem dominion to the Almohades who became its masters in 1146.

The far-famed Giralda is the noblest specimen of architecture these hardy sectaries have left us. It is not only the most important and celebrated of minarets, but is among the most remarkable and strongest towers in the world. It adjoined the great mosque built about the same time and now replaced by the superb Gothic cathedral, and was designed by an architect whose name is variously written Gever and Jabir. Quadrangular in plan, the tower attains a height of 95 metres; the walls are 9 feet thick at the base, increasing, oddly enough, in thickness towards the summit. The uppermost stage is a Christian addition. The original Moorish work reaches only to a height of 70 metres. The decorations consist in rows of beautiful windows—mostly of two lights—some with the horseshoe, others with the pointed arch, and enclosed in other arches, exhibiting varieties of design. The windows are flanked with broad panels of sunken "ajaraca" work, very beautifully and vigorously carved. The upper and newer part of the tower, though in the Renaissance style, does not mar the harmony of the whole. It replaces the Moorish pinnacle or turret, which supported four enormous balls of gilded copper, thrown down by an

ROMAN WALLS, SEVILLE

A STREET IN SEVILLE

OLD HOUSES IN THE PLAZA DE SAN FRANCISCO, SEVILLE

CATHEDRAL (EAST END) FROM THE PLAZA DEL TRIUNFO, SEVILLE

A STREET AND THE GIRALDA, SEVILLE

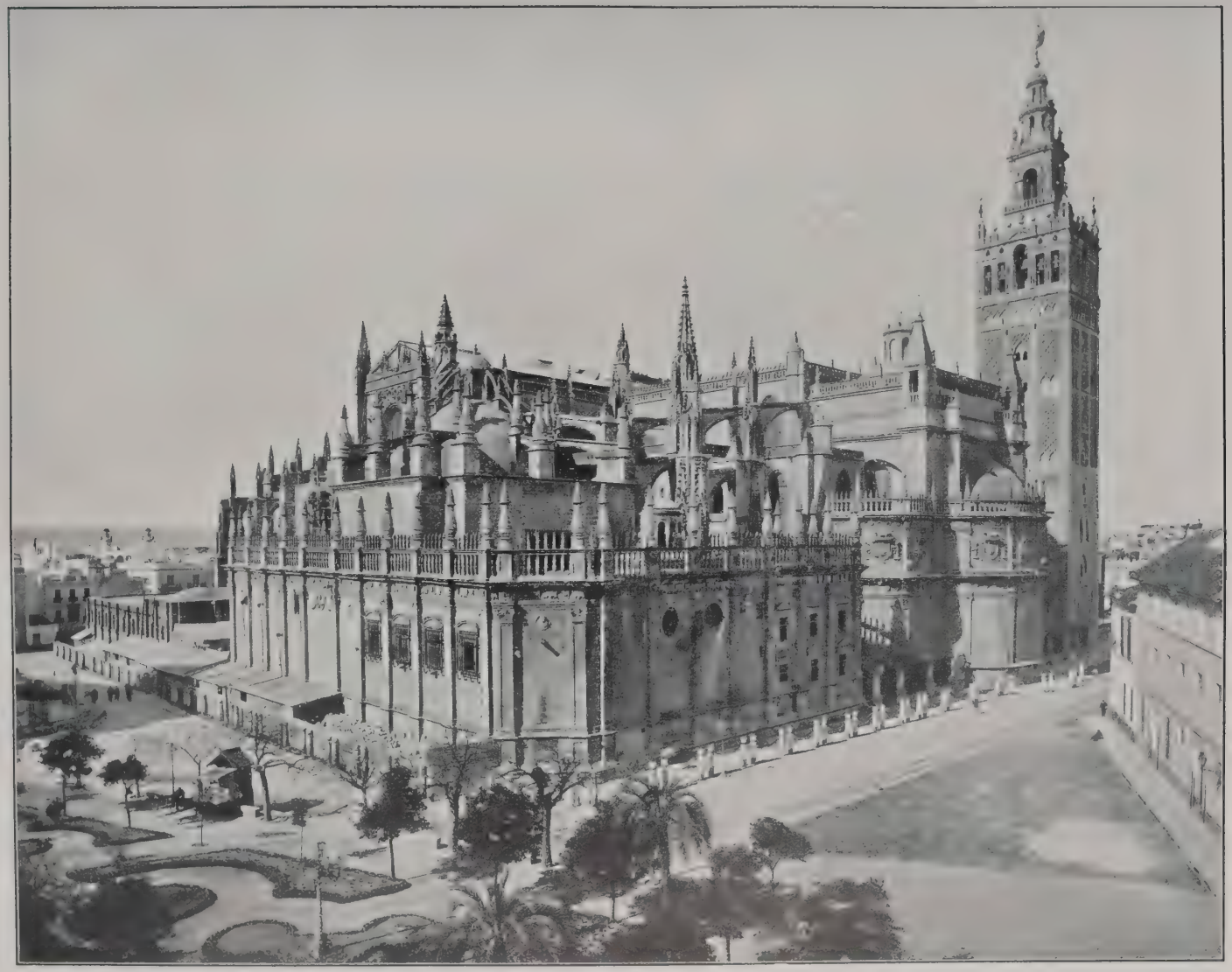
THE ROMAN AMPHITHEATRE, ITALICA, SEVILLE

earthquake in 1395. To-day the summit of the Giralda is crowned by the bronze statue of Faith cast by Morel in 1568. It stands 14 feet high and weighs 25 cwts., yet is so wonderfully constructed that it turns with every wind. Hence the name "Giralda," from "que gira" (which turns). The interior of this beautiful tower is ascended by inclined planes up which a horse could be ridden. It is interesting to note that the first Christian soldier to ascend the Giralda at the time of the re-conquest was a Scotsman named Laurence Poore. From that hour the muezzin's call to prayer resounded no more o'er the roofs and gardens of Seville.

By the Guadalquivir, at the point where George Borrow was moved to tears by the beauty of the city, stands a short polygonal tower, now used as the harbour-master's office. This is the poetically named "Torre del Oro" (Tower of Gold) built by the Almohades in the year 1220, whence during the final siege a boom was stretched across the river. Time and warfare have stripped this structure of the gilded tiles which are said to have procured its designation, and the cupola and turret which form the superstructure are eighteenth-century additions.

A few paces farther down-stream begin the "Delicias" Gardens, the favourite and fashionable promenade of the Sevillanos. In the summer the central avenue is as thronged with equipages as

THE ROMAN AMPHITHEATRE, ITALICA, SEVILLE



CATHEDRAL AND GIRALDA TOWER, SEVILLE

DETAIL OF THE INTERIOR ANGLE OF THE TOWN HALL (LEFT SIDE), SEVILLE

CHURCH OF SANTA CATALINA, SEVILLE

THE TOWN HALL, SEVILLE

PRINCIPAL FAÇADE OF THE TOBACCO FACTORY, SEVILLE

CIGAR MAKERS, SEVILLE

our own Hyde Park. But here it is between eight and nine in the evening that the cavalcade begins. You would have to rise very early indeed in Seville on a July day to enjoy a morning drive or ride.

Next to the Giralda and the Cathedral, the most famous monument in Seville is the Alcazar, the rival of Granada's Alhambra. Though in the Moorish style and incorporating the remains of an earlier Moslem palace, the building as we now see it is practically the work of the Castilian kings of the fourteenth and fifteenth centuries. Peter the Cruel, its great restorer and tutelary genius, affected Oriental art and manners, and employed Moorish masons and architects in the work of reconstruction. This king, by the way, is the Harun al Rashid of Seville. A great number of stories are related attesting his ferocity, his love of justice, his shrewdness, and his sense of humour. The Alcazar is best described as a Mudejar monument. Its appearance is fresher and more delicate than the Alhambra, but is not by any means as picturesque, nor have recent restorations been always carried out with taste. The palace proper is included in a walled enclosure, and is approached across the Patio de la Monteria, between which in a private house may be seen the Sala de Justicia, a remnant of the old Almohade building. The façade of the palace is very ornate, differing thus entirely from the outside of the Alhambra and other genuinely Moorish princely residences. The interior is occupied in the centre by the beautiful Patio de las Doncellas, an open court after the style of the Court of the Lions at Granada. It is paved and surrounded by a cloister or

THE DRIVE, SEVILLE

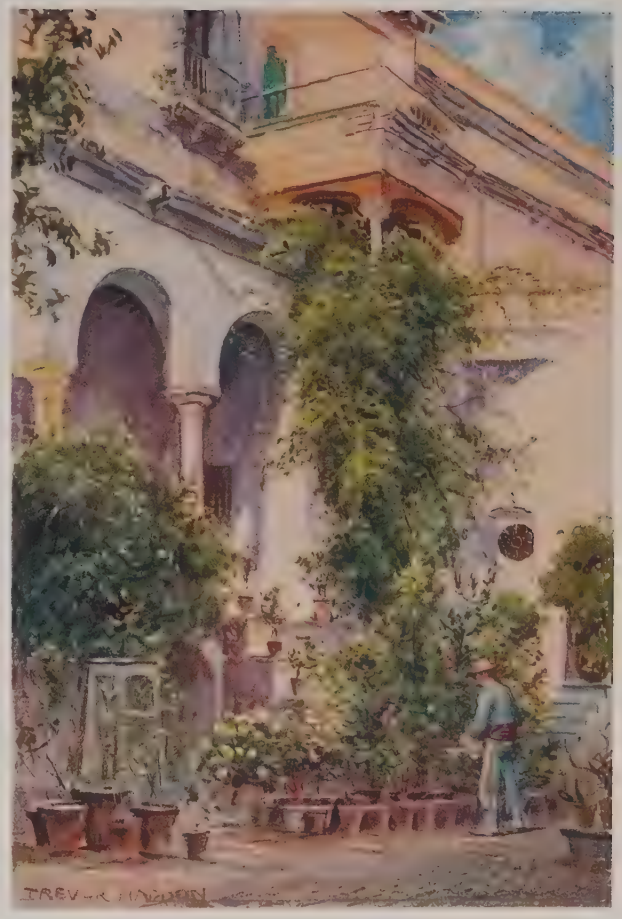
STATUE OF MURILLO, SEVILLE

CHURCH OF SAN MARCOS, SEVILLE

CHURCH OF SAN MARCOS, SEVILLE

CALLE DE SIERPES, SEVILLE

Seville. Gardens of the Alcazar.



Seville. Gardens of the Alcazar.

PORTAL OF THE CONVENT OF SANTA PAULA, SEVILLE

THE PROVINCIAL MUSEUM, WITH MURILLO'S STATUE, SEVILLE

WAGGONS DRAWN BY OXEN, SEVILLE

now adorns the crown of England. In the exquisite little court adjoining, stupidly called the "Patio de la Muñecas" (Dolls' court), is laid the scene of the assassination of Don Fadrique of Trastamara by the cruel king, his half-brother. This elegant little court is very far from suggesting tragedy, and indeed the whole building has a very modern and show-place air. The rooms are all in the same style. On the upper floor are several interesting chambers not shown to the public. Among them are the Oratory of Ferdinand and Isabella, exquisitely decorated with azulejos, and the bed-chamber of Peter with curious designs of death's-heads over the door.

The gardens of the Alcazar form a delicious pleasaunce. Here flourish tall palms, cacti, luxuriant roses, oleanders, and other bright-hued plants. From the paved walks beneath your feet you are sprinkled with cooling showers from hidden fountains. In the centre of the garden is a charming gallery, into which open the adjoining apartments. Of these the largest and most splendid is the Salon de Embajadores (Ambassadors' Hall) with its glorious half-orange dome, stalactites, and graceful horseshoe arches.

Adorning one of the sides is a series of medallions, bearing portraits of the kings of Spain from Kindasvinth to Philip III. In this chamber, Peter the Cruel is said to have received the Red King of Granada, whom he caused to be seized and murdered a day or two later, for the sake of the great ruby which

SEVILLIAN COSTUMES—A COURTYARD

HOSPITAL, WITH THE MOSAICS PAINTED BY MURILLO, SEVILLE

CALLE DE SIERPES, SEVILLE

PATIO DE BANDERAS AND THE GIRALDA

PLAZA DE SAN FRANCISCO, WITH THE GIRALDA AND CATHEDRAL, SEVILLE

THE PASADERA, SEVILLE

THE FAIR, SEVILLE

ENTRANCE TO THE ALCAZAR, SEVILLE

little pavilion built by the Emperor Charles V. To the right of the entrance I noticed four parterres shaped respectively like the crosses of the military orders of Santiago, Calatrava, Alcantara, and Montesa. Close by is the arched passage containing the tank known as the Bath of Maria de Padilla. Here the favourite of the Cruel King used to lave her fair limbs, in presence, it is averred, of the king and his especially favoured courtiers.

Issuing from the Alcazar we are confronted by the cathedral, that stupendous and majestic church, which ranks in size after St. Peter's and the Mezquita of Cordova only. Built between the years 1401 and 1519, it is in the Gothic style, and in its vastness, its simplicity, its sombreness, and massiveness, reflects and embodies all the noblest characteristics of the age of faith. If the Alcazar represents the tendency of the rulers of mediæval Spain, the cathedral may be taken as the true expression of the spirit of the people. Truly we feel as we enter, this is none other than the House of God. The dark interior still seems laden with the prayers of six centuries. When the eyes have become accustomed to the gloom, they seek to measure the appalling height of the nave, the girth of the tower-like pillars, the span of the deeply-vaulted roof. The light of day finds its way with difficulty through seventy-four windows, filled with beautiful pictures in stained-glass, the work of devout and religious men from Germany and Flanders. With a glance that should be repeated often at the fine statuary of the three western portals, you pass up the wide nave, taking care that you tread not upon the resting-place of the noble and learned son of Columbus. The great Discoverer himself lies here also, since the Pearl of the Antilles was lost to Spain, in an urn upheld by four majestic figures,

ALTAR IN FAIENCE PAINTED IN THE FIFTEENTH CENTURY. (IN THE ORATORY OF THE CATHOLIC SOVEREIGNS IN THE ALCAZAR)

THE GATE OF THE ARCHBISHOP, SEVILLE

THE SUMMIT OF THE GIRALDA, SEVILLE

VIEW OF SEVILLE FROM THE PASARELA

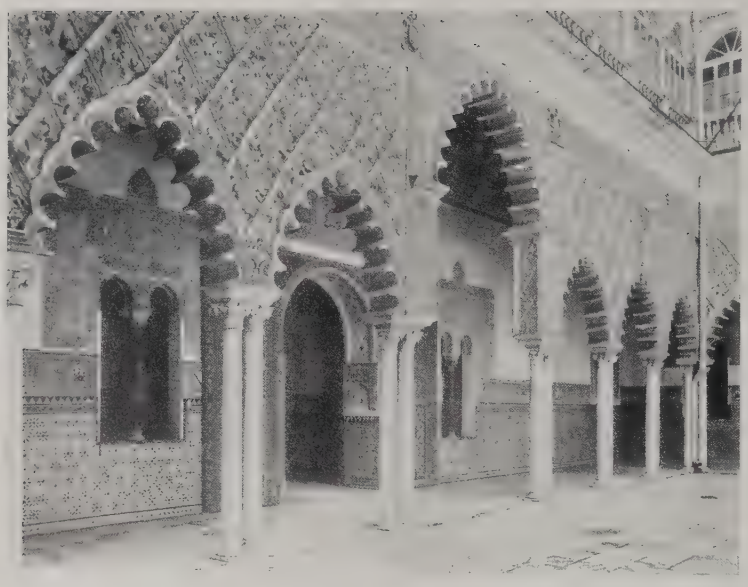
THE QUAY, WITH VIEW OF THE TORRE DEL ORO AND THE CATHEDRAL, SEVILLE

Seville. A Street.

Seville. The Giralda.

THE FAIR, SEVILLE

THE FAIR, SEVILLE

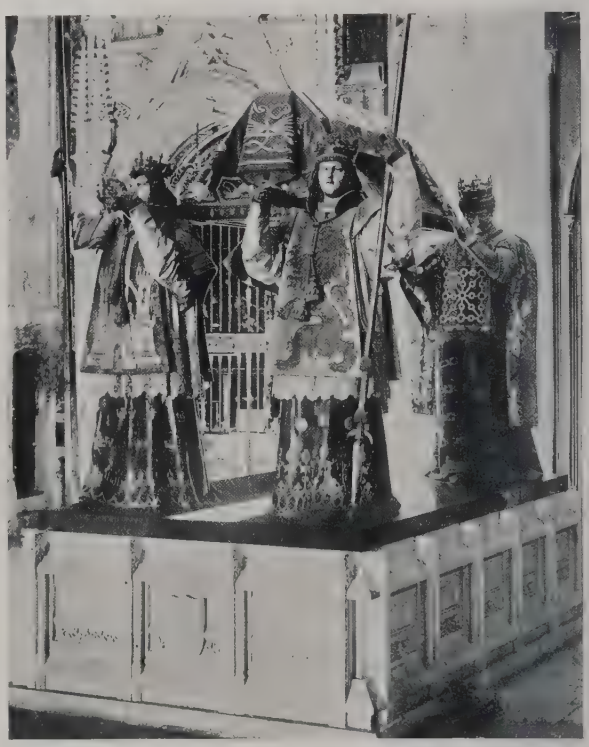


COURT OF THE HUNDRED VIRGINS, ALCAZAR, SEVILLE

Fleming, Dancart. Behind the chancel in the Renaissance Capilla Real lies St. Ferdinand, and with him are entombed Alfonso the Learned, Peter the Cruel, Maria de Padilla, and several royal personages. One of the treasures of the chapel is the curious image of the Virgen de los Reyes, presented to St. Ferdinand by St. Louis.

Adjacent to the Capilla Real are the sacristy and chapter-house, containing the treasure of the cathedral, the gem of which is a wonderful monstrance by that prince of goldsmiths, Juan de Arfe. You are also shown the keys presented to St. Ferdinand in token of the surrender of the city. The art treasures are beyond price. This is the native city of Murillo, and the cathedral naturally contains many of his finest works. In the Baptistery Chapel in the north aisle is hung the famous "Vision of St. Anthony of Padua," and between the Puerta Mayor representing Castile, Leon, Aragon, and Navarre. You pause to examine the fine red marble columns at the rear wall of the choir, and at the altar of the Conception against the side wall with its beautiful statue of the Virgin by Montañez. Towards the high altar the choir is fenced in by a singularly beautiful railing. Examine, if you can, the magnificently carved stalls, 117 in number.

Behind the high altar is a reredos, rightly considered the quintessence of late Gothic sculpture, the work of the



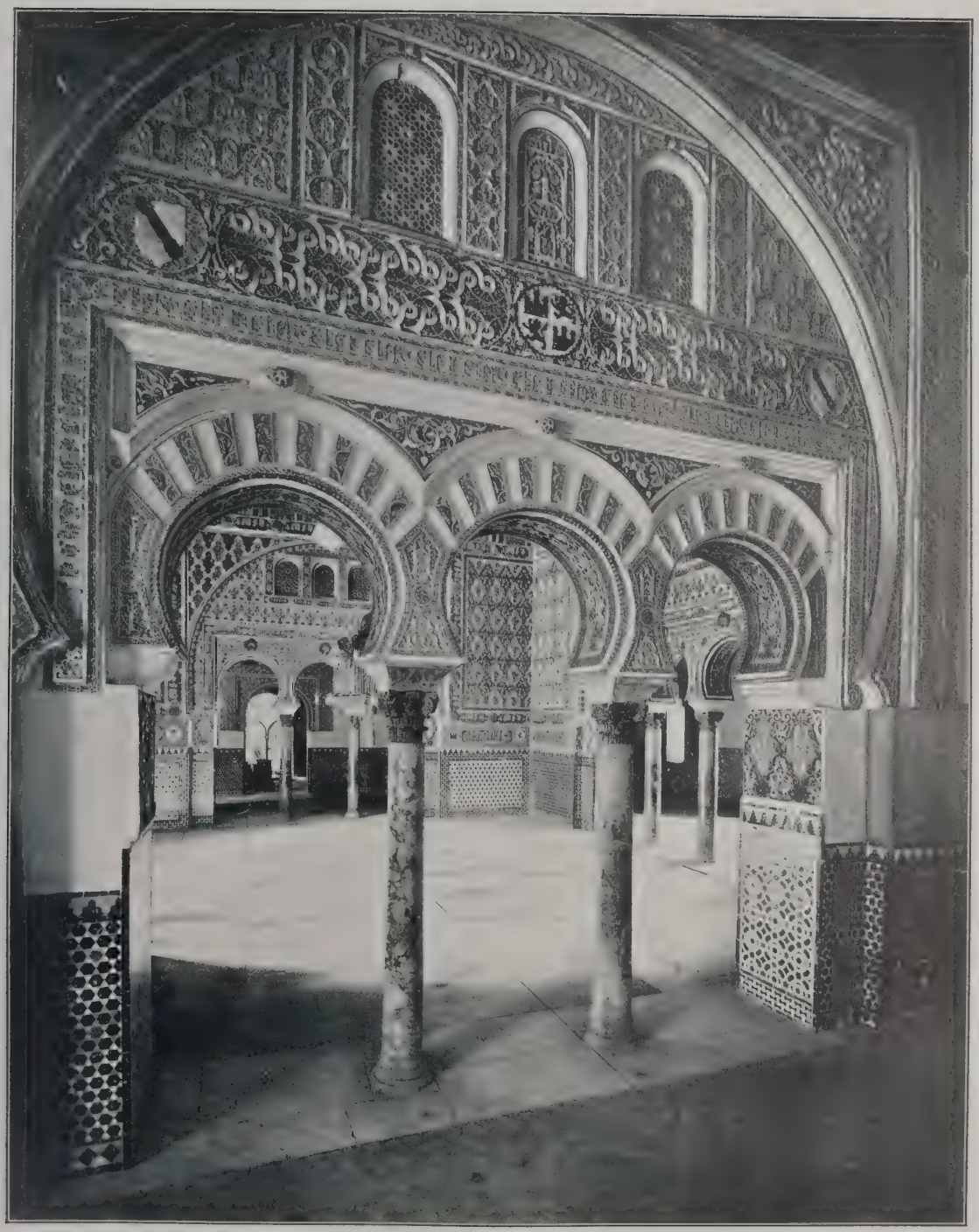
TOMB OF COLUMBUS, SEVILLE CATHEDRAL

THE DANCING CHOIR BOYS, SEVILLE CATHEDRAL

SEVILLE IN HOLY WEEK—THE MEN-AT-ARMS

PRINCIPAL FAÇADE OF THE ALCAZAR, SEVILLE

COURT OF THE HUNDRED VIRGINS, ALCAZAR, SEVILLE



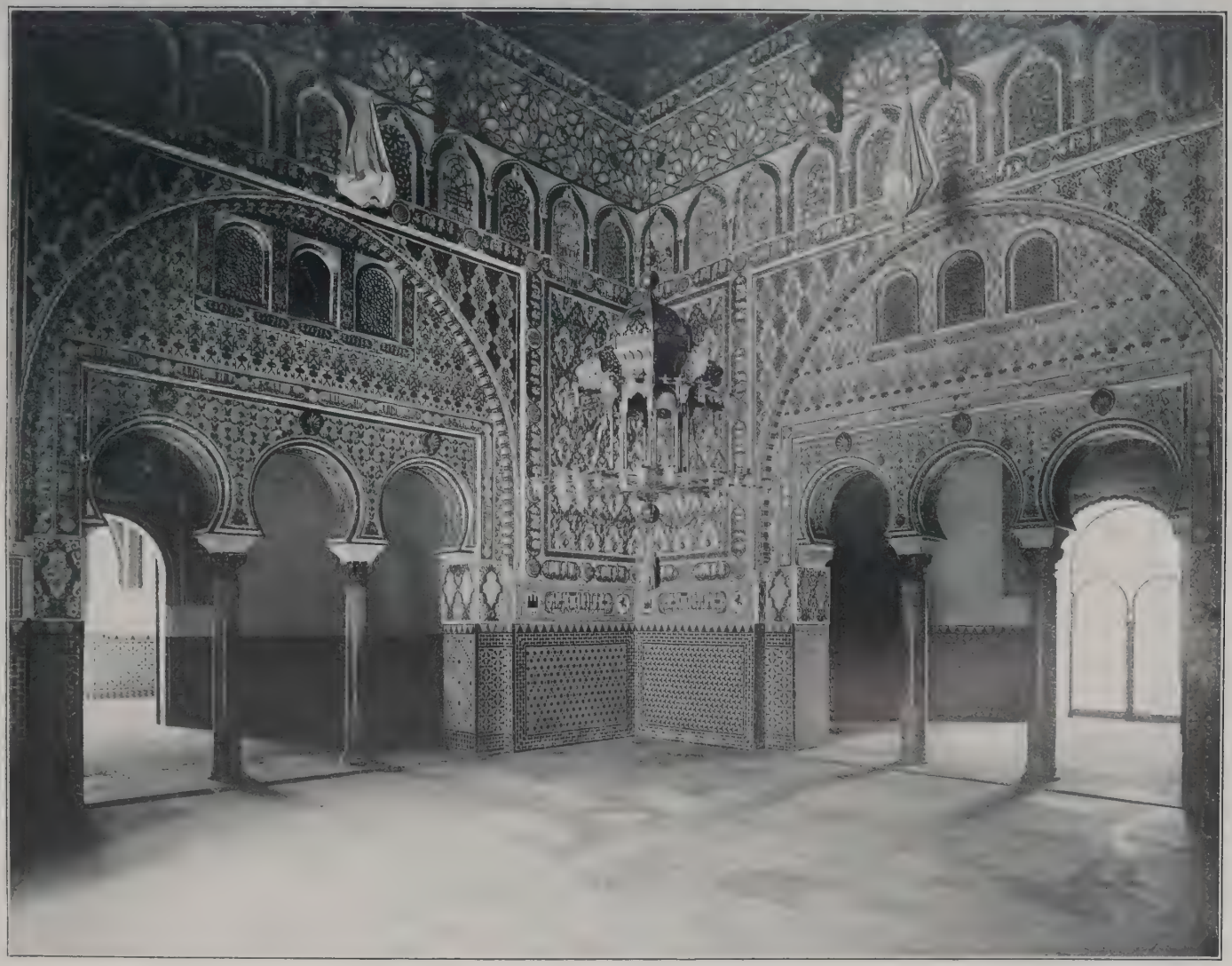
HALL OF AMBASSADORS, ALCAZAR, SEVILLE

PRINCIPAL PORTAL OF SAN TELMO PALACE, SEVILLE

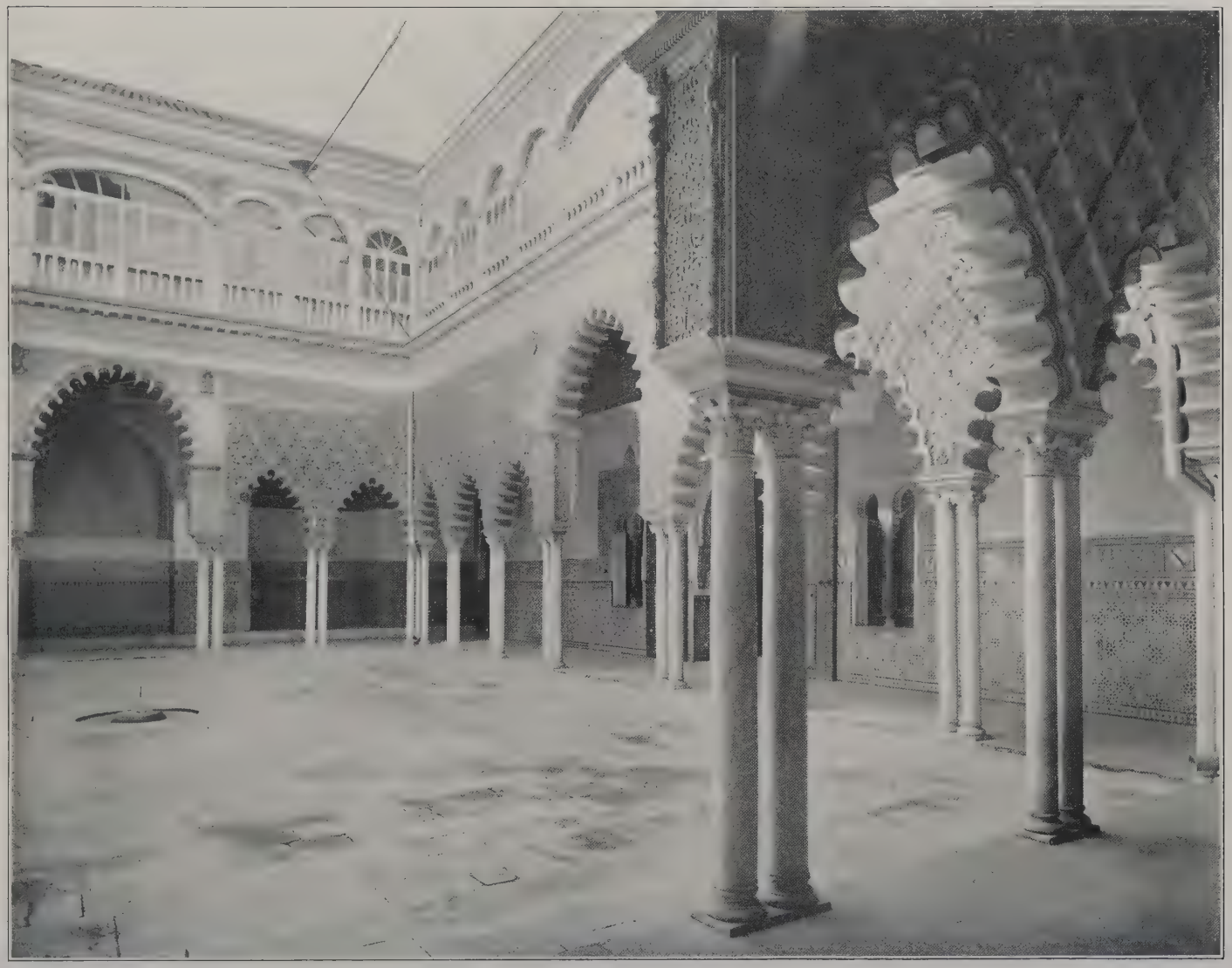
and Puerta del Bautismo, the equally celebrated "Guardian Angel." The master's "St. Leander" and "St. Isidore" are to be seen in the great sacristy, where they are eclipsed by Campaña's beautiful "Descent from the Cross," before which Murillo used to stand in meditation for hours. Campaña also designed the fine altar-piece in the Capilla del Mariscal, where two of the few ancient tombs the church can boast may be seen. A famous picture is the "Generation" by Luis de Vargas, the highly praised "leg" picture which has procured for the chapel where it stands the name of Capilla de la Gamba. The Sacristia de los Calices is a miniature gallery of masterpieces. Here are to be seen Goya's "Sts. Justa and Rufina" (the patron saints of Seville), a "Trinity" by El Greco, the "Angel de la Guarda" and "St. Dorothy" of Murillo, the "Death of a Saint" by Zurbarán, and a superb crucifix by Montañez. The less-known painters, Valdés Leal, and Roelas, are represented in the chapel of Santiago, and by the former's "Espousals of the Virgin" in the chapel of San José. In the Capilla de las Escalas are two works of Luca Giordano, strong in drawing and colour.

Through the ancient Puerta del Lagarto, so called from the wooden effigy of an alligator suspended from the roof, we pass into the beautiful Court of the Orange Trees, which, with the walls enclosing it, is a part of the ancient

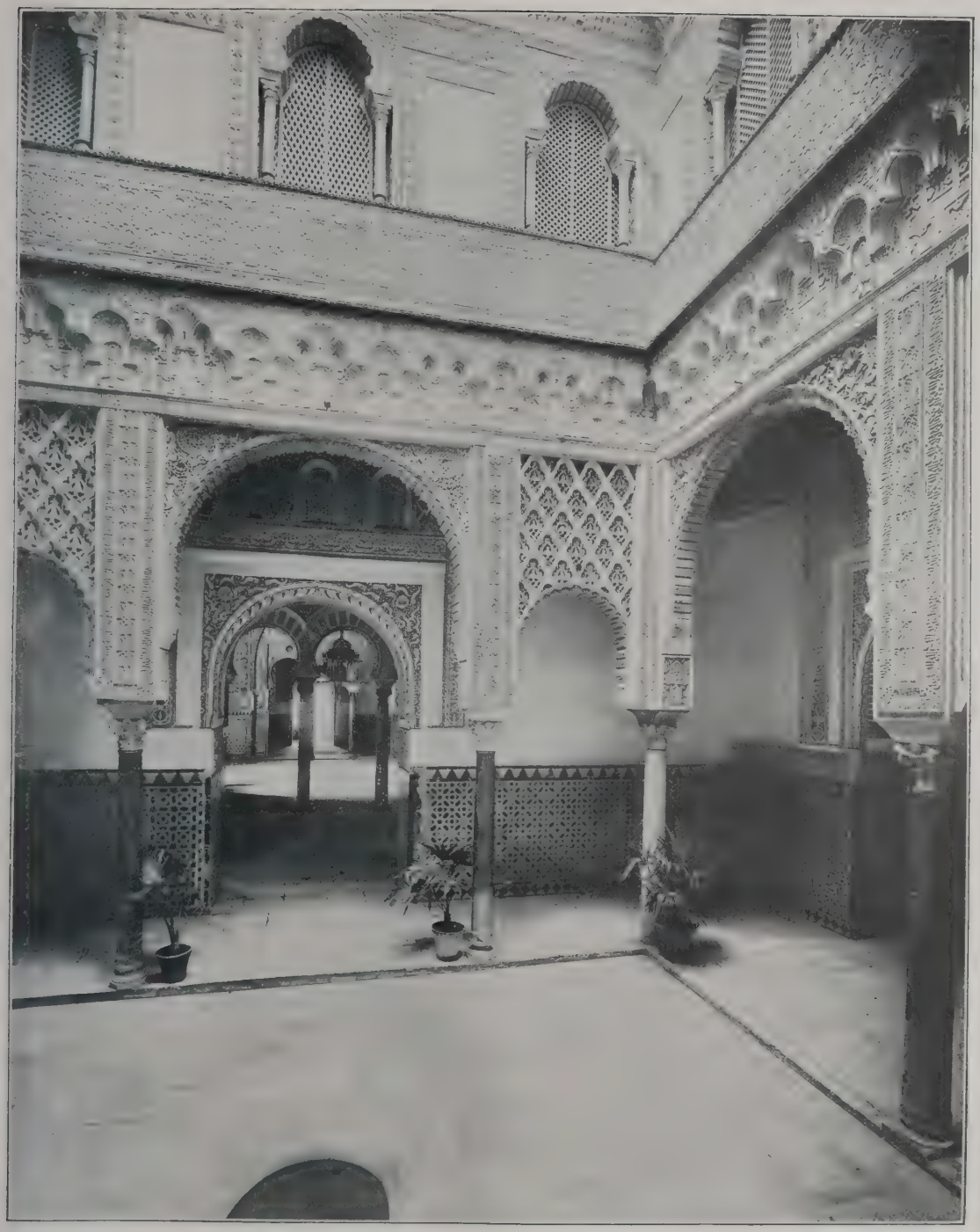
"OUR LORD'S MIRACLE OF THE LOAVES AND FISHES," BY MURILLO. SEVILLE HOSPITAL



HALL OF AMBASSADORS, ALCAZAR, SEVILLE



COURT OF THE HUNDRED VIRGINS, ALCAZAR, SEVILLE



COURT OF THE DOLLS, ALCAZAR, SEVILLE

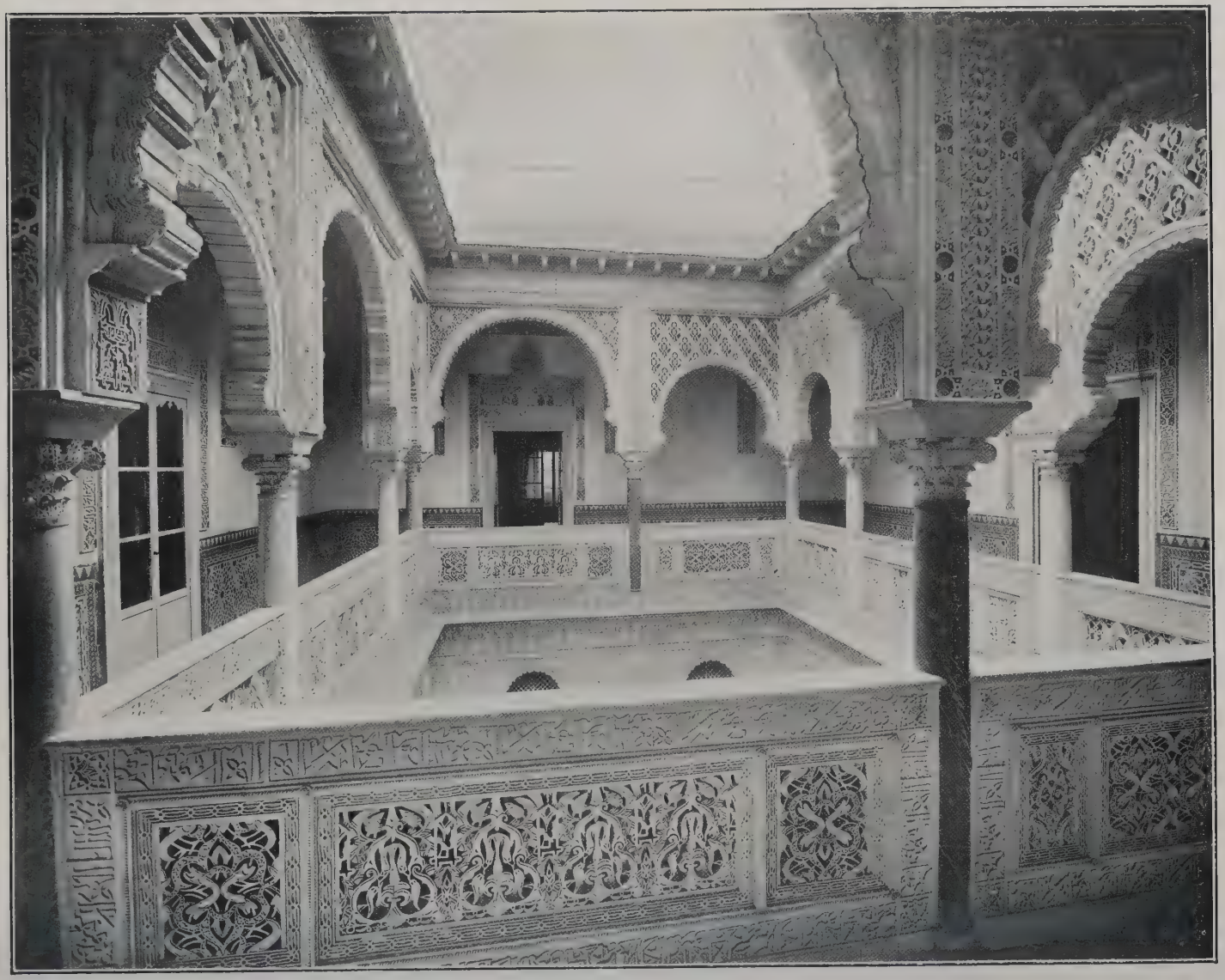
THE SEPULCHRES OF THE VICTIMS OF DON JUAN TENORIO IN THE GARDENS OF SAN TELMO, SEVILLE

and the Alcazar is a very different building in pure Renaissance style. It is called the Lonja, and was the first of the numerous exchanges founded in Spanish cities at the close of the sixteenth and the beginning of the seventeenth centuries. The object was to divert business men from their usual haunts—the entrances to the cathedrals. The edifice contains the voluminous and important Archives of the Indies, but like most of the simple, severe monuments of its kind, is neither pleasing nor interesting. The ornate, but badly situated Town-hall in the heart of the city is decidedly more attractive, though comparing ill with the grand monuments the city can boast of an earlier age. The noblest specimen of architecture that the sixteenth century has bequeathed to Seville is the Casa de Pilatos, begun in 1500 and finished thirty-three years later by the first Duke of Alcalá, sometime Viceroy of Naples. This great nobleman's son mosque. The fountain or basin in the centre is where the Moslems performed their ablutions. The picturesque Puerta del Perdon, by which we gain the street, is a *mudejar*, not a Moorish portal, having been erected by Alfonso XI. in 1340 to commemorate the victory at the Salado river. The picture of Christ bearing the Cross, over the little shrine inside the entrance, was painted by Luis de Vargas.

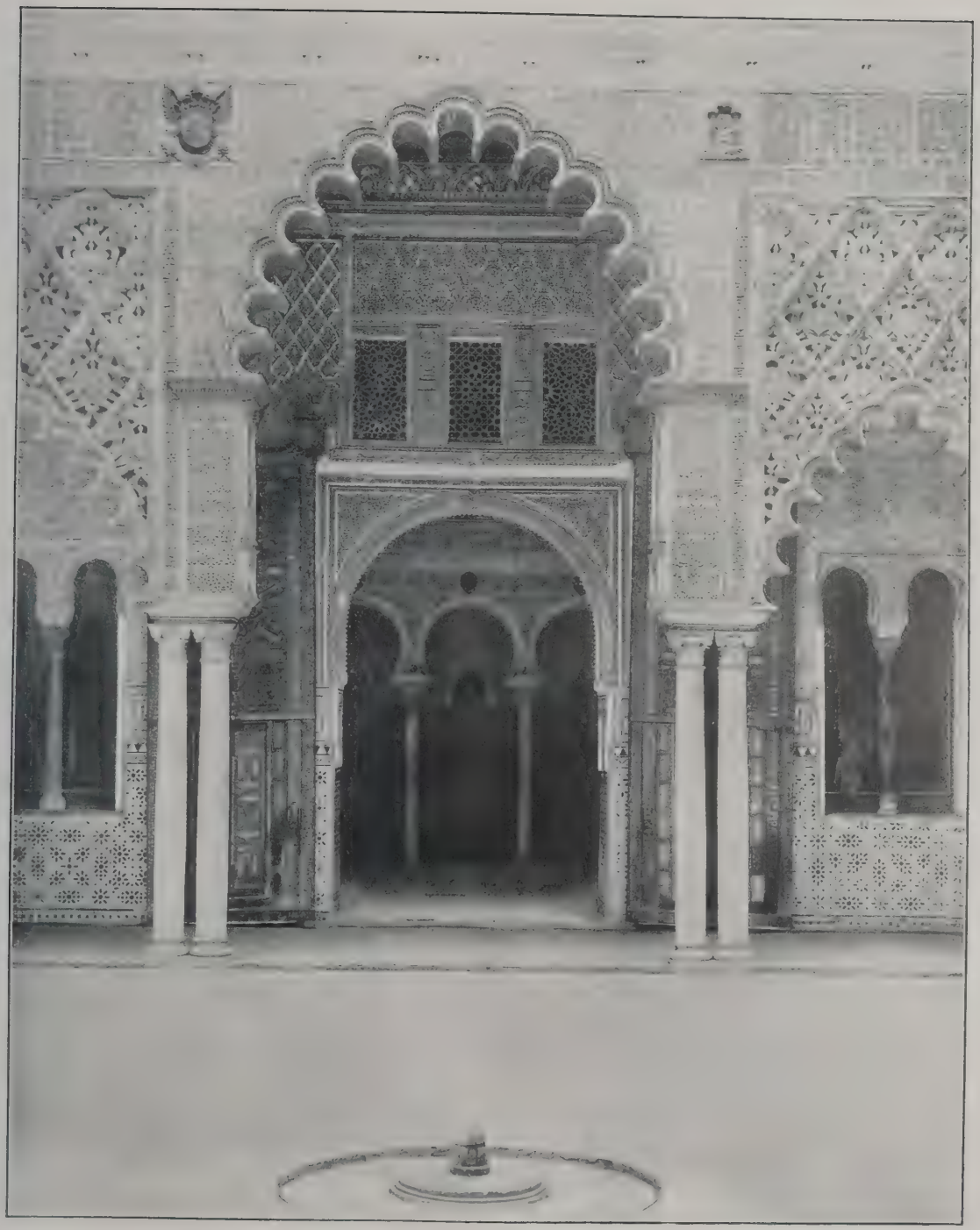
Between the cathedral

"ST. LEANDER," BY MURILLO. SEVILLE CATHEDRAL

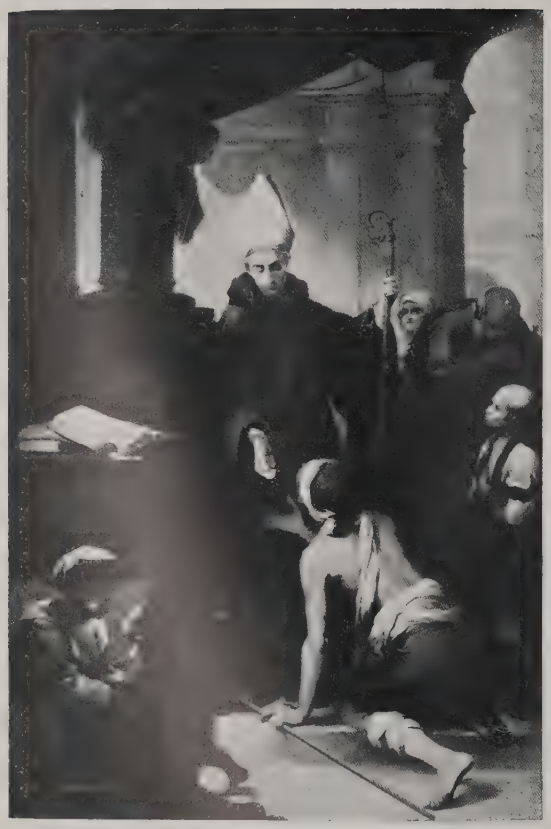
COURT OF THE DOLLS, FROM THE ROOM OF THE PRINCE, ALCAZAR, SEVILLE



UPPER PART OF THE COURT OF THE DOLLS, ALCAZAR, SEVILLE



ENTRANCE TO THE BEDCHAMBER OF THE MOORISH KINGS, ALCAZAR, SEVILLE



"ST. THOMAS OF VILLANUEVA GIVING ALMS AT THE DOOR OF HIS CATHEDRAL," BY MURILLO. SEVILLE CATHEDRAL

made a voyage to the Holy Land which may in some way be held to explain the otherwise inexplicable designation of the mansion. Here the duke used to preside over a brilliant circle of men of genius, among whom were Gongora, Pacheco, Rioja, and Herrera. The ground-work, so to speak, of the building is *mudejar*, nearly concealed by ornament of the newer style. The central patio bears a general resemblance to the Alcazar. Fine statues—the work of the great pagans—adorn the angles and staircases, while in the "Prætorium," with its splendid coffered ceiling, you may see some beautiful examples of Spanish tile-work. Then there are the superb staircase with its domed ceiling, and the chapel with its mixed Gothic and *mudejar* features. Other fine mansions there are at Seville, once perhaps as splendid as this, but now, for the most part, dilapidated and stripped of all their former glory. The Palacio de las Dueñas, belonging to the Duke of Alba, once contained eleven patios, nine fountains, and a hundred marble columns. Only a fine arcaded court remains. There is even less to reward curiosity at the Casa de Bustos Tavera, immortalised by Lope de Vega, and the fourteenth-century Casa Olea, with its *mudejar* hall.

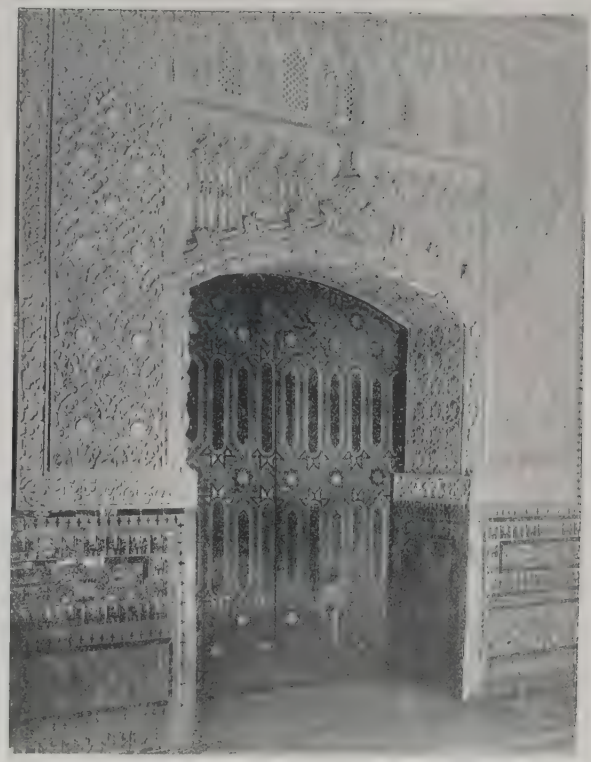
"ST. JUSTA AND ST. RUFINA, PATRON SAINTS OF SEVILLE, HOLDING BETWEEN THEM THE GIRALDA TOWER," BY MURILLO. SEVILLE MUSEUM

The founder of the Casa de Pilatos is commemorated by a bronze effigy—a rarity in Spain—in the interesting University Church,

HALL IN WHICH KING SAN FERNANDO IS SAID TO HAVE DIED, ALCAZAR, SEVILLE

COURT IN THE HOUSE OF PILATE, SEVILLE

BARRED WINDOW IN THE PRÆTOR'S GARDEN, HOUSE OF PILATE, SEVILLE



ENTRANCE DOOR OF THE ORATORY, HOUSE OF PILATE, SEVILLE

PORTRAIT OF "EL GRECO," BY HIMSELF. GALLERY OF SAN TELMO, SEVILLE

where other members of his house are buried. The oldest tomb is that of the oldest of the race, who died in 1423, aged 105. The statue of St. Ignatius Loyola, sculptured by Montañez and painted by Pacheco, is said to be a true likeness of the founder of the Society of Jesus.

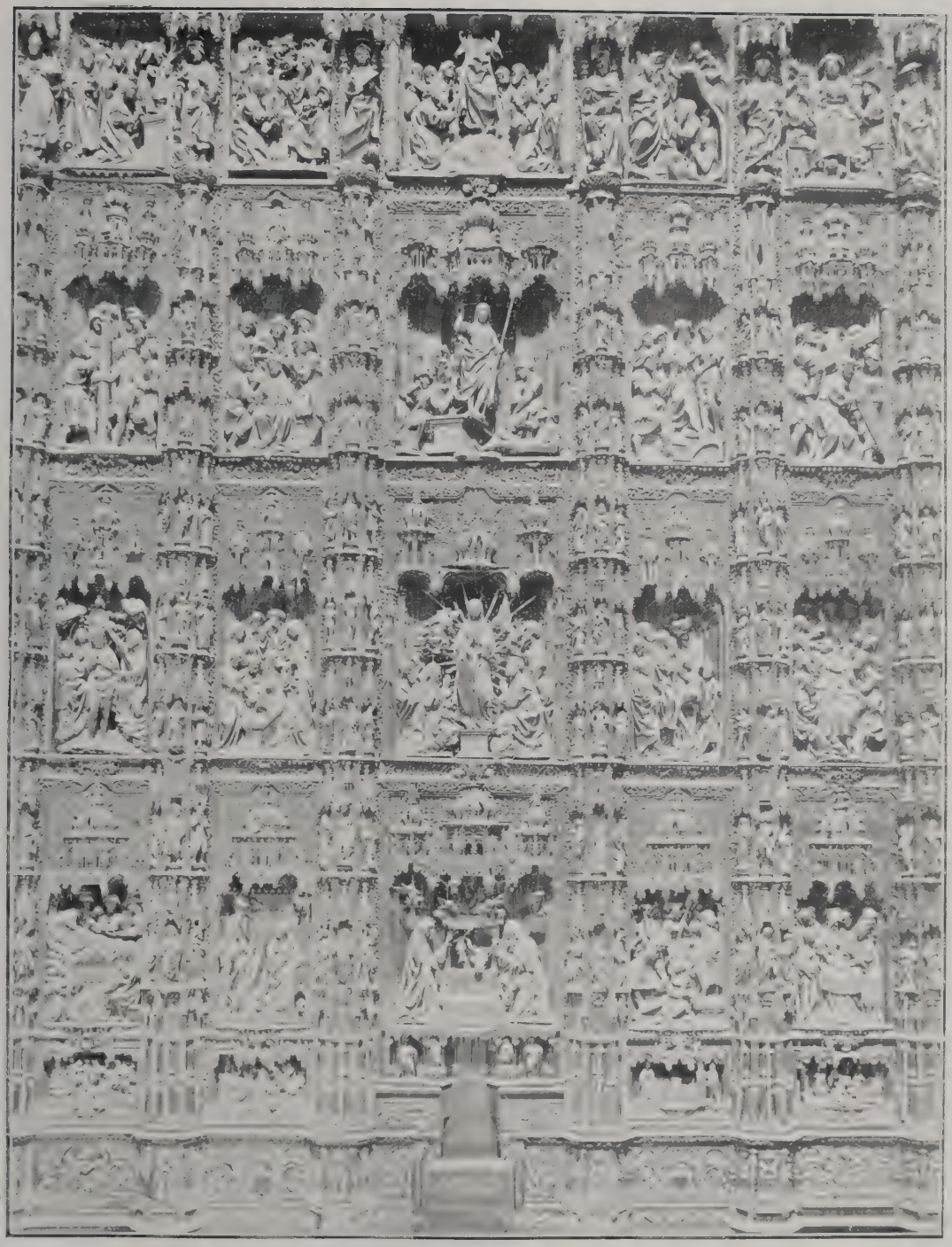
We wander on, and are presently surprised by the superb front of the church of Sta. Paula. It is faced with white and blue azulejos, the work of Francesco of Pisa and Pedro Millán. The arch is adorned by seven medallions and by the Spanish coat of arms in white marble, flanked by the devices of the ubiquitous Ferdinand and Isabella. The church was founded by Dom João de Henriquez, Constable of Portugal, who is buried here beside his wife, Donha Isabel. In the same quarter of the city, but some distance away, is the church of Omnium Sanctorum, built in 1356 on the site of a Roman temple. The fine steeple was evidently modelled on the Giralda, like the beautiful tower of San Marcos, the second highest minaret in Seville, which is in the pure Almohade style, without any features borrowed from Christian architecture. From its summit Cervantes used to scan the labyrinth of streets below in search of the form of a damsel of whom he was enamoured.

Seville will be remembered by many as the scene of the opera of "Don Giovanni," the story of which was suggested, I believe, by the career and conversion of a notorious debauchee, one Miguel de Marana, who flourished in the early seventeenth century. He is buried in the church which he founded, called after the adjacent charitable institution, La Caridad. The church itself is an elegant structure, but interests us chiefly as containing a valuable collection of pictures. Near the entrance is Valdés Leal's celebrated picture of a corpse, at which, Murillo declared, you must look with your nostrils shut. The church contains six canvases by the great master himself—"Moses Striking the Rock," the "Miracle of the Loaves and Fishes," the "Charity of San Juan de Dios," the "Anunciacion," the "Infant Jesus," and "St. John." The first, commonly called "La Sed" (thirst), is usually rated the finest of these works, but I should give the palm to the third.

BATHS OF DOÑA MARIA DE PADILLA, THE ALCAZAR, SEVILLE

LAKE AND GALLERY OF DON PEDRO I. THE CRUEL. THE GARDENS OF THE ALCAZAR, SEVILLE

GARDENS OF THE ALCAZAR, SEVILLE



THE ALTAR-PIECE, SEVILLE CATHEDRAL

"ALTAR-SCREEN OF THE LA GAMBA," BY LUIS DE VARGAS. SEVILLE CATHEDRAL

Over the altar is another fine work, Roldán's "Descent from the Cross."

The finest collection of pictures in Andalusia is housed in the Museo, as the old convent of La Merced is now called. There you may see Murillo's "St. Thomas of Villanueva" (his favourite picture), his beautiful "St. Felix of Cantalice," and the famous "Virgen de la Servilleta," which we now know was *not* painted on a serviette. On the south wall hangs his finely coloured work, "Sts. Justa and Rufina holding a model of the Giralda." Zurbaran, that great painter of monks, is well represented by the wonderful "St. Hugh in the Refectory," and the "Apotheosis of St. Thomas Aquinas." Native Andalusian art is best studied in the works of Roelas, Valdés Leal, Cespedes, and Frutet (one of Spain's few great landscape painters). There is no single work of Velazquez, who was born in Seville, or of Alonso Cano, or Luis de Vargas to be found in the Museo. Sculpture is not unworthily represented by the St. Bruno of Montañez. The student of Andalusian art must also visit the Hospital de la Sangre, near the Macarena gate, for some grand works of Zurbaran and by his less-known forerunner, Roelas.

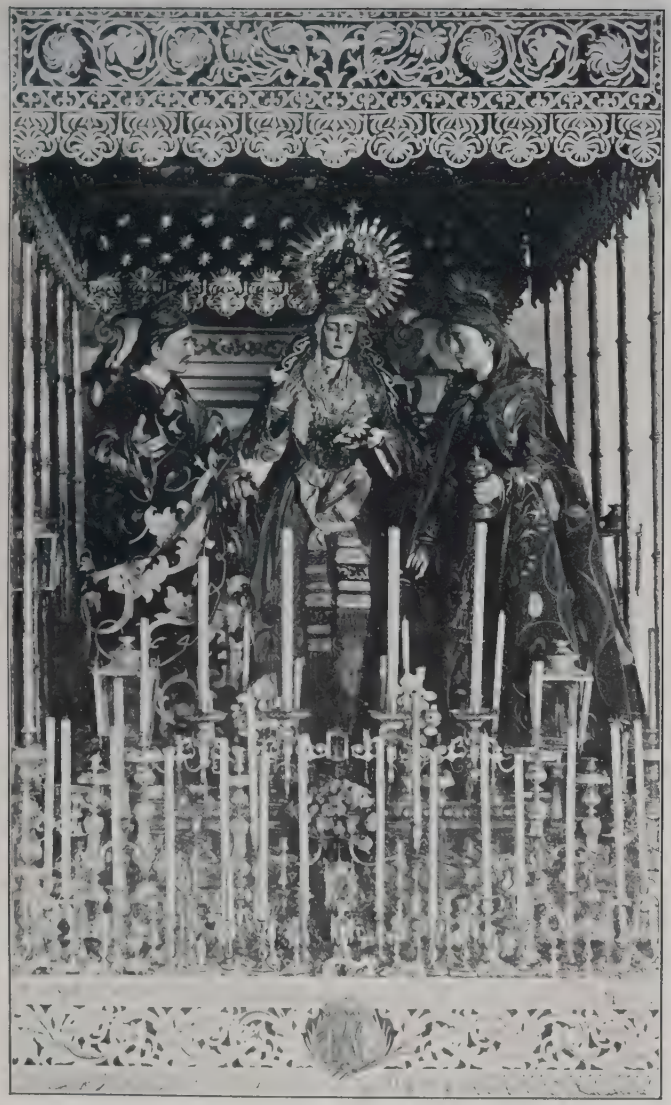
Murillo's work may also be studied at his house in the Plaza de Alfaro, where he died after falling from a scaffolding at Cadiz, on April 3, 1682. The house belongs to the heirs of the late Dean Cepero.

There are some pictures worth seeing, but not usually visible to the public, at the Duc de Montpensier's baroque palace of San Telmo, by the Delicias Gardens. These gardens, as I have said, are a fashionable resort of the Sevillanos, especially in summer. Popular life may be studied to greater advantage on the Alameda de Hercules, a wide open space at the northern end of the Sierpes. The famous fair, beginning on Easter Monday, attracts strangers from all parts of the world. It was originally a great cattle-market, and about 80,000 beasts are still disposed of on such occasions annually. Bull-fights on a grand scale, are, of course, a feature of the festivities. The wealthier

THE CATHEDRAL FROM THE TRIBUNE OF THE MAIN ENTRANCE, SEVILLE

PUERTA DEL LAGARTO, THE CATHEDRAL, SEVILLE

INTERIOR OF THE CHAPEL, HOSPITAL OF LA CARIDAD, SEVILLE



THE VIRGIN OF THE VALLEY, ST. JOHN, AND MARY MAGDALENE, SEVILLE

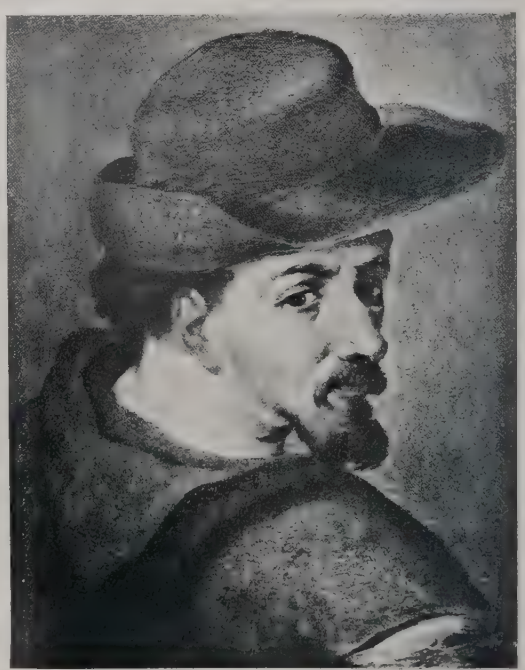
ALTAR-PIECE IN THE CHAPEL, HOSPITAL OF LA CARIDAD, SEVILLE

"PORTRAIT OF FERDINAND VII.," BY GOYA.
SAN TELMO, SEVILLE

families and the clubs of the city have each their own tent or pavilion, called a "Caseta," on the fair-ground. A good deal of money is spent on upholstering and decorating these little structures, in which dancing takes place in the evenings in full view of animated and admiring spectators who crowd round the doorway and applaud loudly. In the evening the gilded youth of Seville drive out to the fair in smart turn-outs drawn by fiery little horses with jingling bells. Dancing will be interrupted at 8.30 P.M., when all classes come to gaze at the firework display. Peasantry and aristocracy alike appear in their very best on these occasions. The smartest toilettes of every class are seen side by side, the latest confections of Worth and Paquin, and costly heirlooms handed down from the days of the Great Captain.

The religious processions and ceremonies with which Holy Week is celebrated at Seville also attract a vast concourse. The much talked-of dance of the "Seises" is reserved for the octaves of the Immaculate Conception and Corpus Christi. There is nothing irreverent in a number of prettily dressed little boys going through stately measures before the altar; but there is nothing in the performance to excite devotion. However, the same might be said of many more imposing religious functions.

Some say the dance is a revival of a pagan ceremony—which may remind us that we have so far neglected the monuments which the Romans



PORTRAIT OF THE FIGURE IN PACHECO'S PICTURE AT SEVILLE, SUPPOSED TO REPRESENT CERVANTES

"OUR LADY OF THE IMMACULATE CONCEPTION,"
BY MURILLO. SEVILLE MUSEUM

"ST. ANTHONY OF PADUA VISITED BY THE INFANT SAVIOUR WHILE KNEELING AT HIS PRAYERS,"
BY MURILLO. SEVILLE CATHEDRAL

"ST. ANTHONY WITH THE INFANT SAVIOUR,"
BY MURILLO. SEVILLE MUSEUM

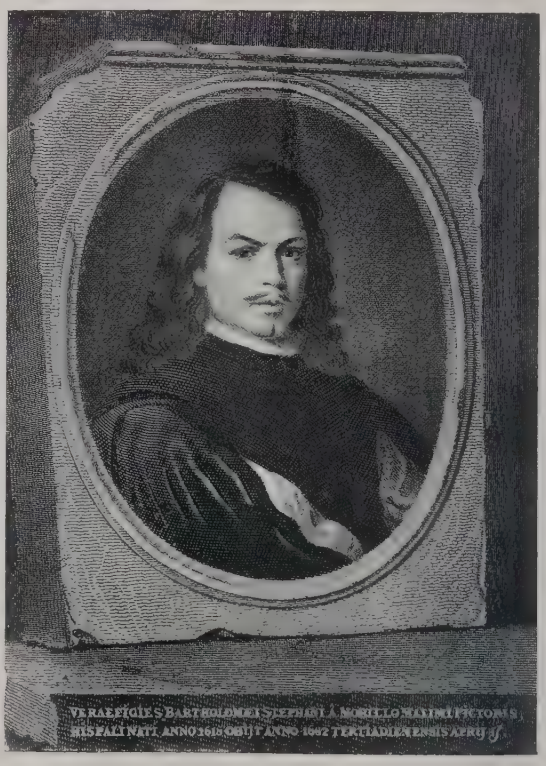
"DESCENT FROM THE CROSS," BY PEDRO CAMPAÑA.
SEVILLE CATHEDRAL

"OUR LORD BAPTIZED BY ST. JOHN," BY MURILLO.
SEVILLE CATHEDRAL

"ST. THOMAS AQUINAS," BY ZURBARÁN.
SEVILLE MUSEUM

"ST. FERDINAND, CROWNED AND ROBED," BY MURILLO. SEVILLE CATHEDRAL

have bequeathed to Seville. These are not very numerous or interesting. Only a few fragments remain, at the north-east angle of the city, of the wall that Cæsar built, and which was complete as late as the reign of Juan II. It was strengthened, tradition avers, by one hundred and sixty-six towers, many of which were used as prisons in after years. The Cordova gate marks the site of the dragon of St. Ermengild, who revolted against his Arian father, King Leovgild, and was ultimately put to death at Tarragona. The Capuchin convent close by, afterwards associated with Murillo, stands on the foundations of the palace of Diogenianus, the Roman governor who condemned to death the Christian maidens, Justa and Rufina, for refusing to bow before the image of Venus



BARTOLOMÉ ESTEBAN MURILLO. BORN IN SEVILLE, 1617

Astarte. A noble aqueduct built by the Romans, and known to-day as the Caños de Carmona, still brings water to the city from Alcala de Guadaira. You are expected, also, to visit the ruins of Italica, a few miles on the other side of the Guadalquivir. The outline of an amphitheatre is all, practically, that remains of the darling colony of the Aelii, which was used as a quarry by the Saracens when engaged in their task of embellishing and fortifying Seville.

Not far from it is the church of Sancti Ponce, which presents the appearance of a fortified abbey of the Middle Ages. It contains the tomb of the illustrious Guzman el Bueno, who in 1309 saved the fortress of Tarifa at the cost of his son's life. The church is fortunate in possessing one of the

finest works of Montañez—a life-size figure of St. Jerome. Here is buried Doña Urraca Osorio, a lady burnt at the stake by order of Peter the Cruel.

The excursion may be continued to Castilleja la Cuesta, where the house of the Conquistador, Cortés, is to be seen; and to the old Cartuja, or Charterhouse, now a porcelain factory. The way back lies through the suburb of Triana, inhabited chiefly by gypsies. Here dwelt Justa and Rufina, and here they refused to bow before the idol. Before leaving the quarter, the church of Santa Ana must be visited. It contains the exquisite Madonna of Alejo Fernandez, whom Leighton considered the most conspicuous among the "Gothic" painters. Readers of "Don Quixote" will remember the house of the Alguazil that stood near the powder-mill in Triana.

"ST. ISIDORO," BY MURILLO. SEVILLE CATHEDRAL

HUELVA

HUELVA, the capital of the eighth province of Andalusia, is a thriving port, at the estuaries of the rivers Tinto and Odiel. Its device, "Portus maris et terræ custodia," probably refers to its position so near the frontier of Portugal. It is an ancient town, but has not preserved many tangible memorials of its past. It is as the port of the mining district behind it and as the seat of the sardine fishery that it has maintained its importance. It deserves to be better known as a health-resort, for it basks in perpetual sunshine and is ever cooled by delicious Atlantic breezes. Passenger boats from England occasionally call here.

The town is mentioned here mainly because of its proximity to the convent of Santa Maria de Rábida, a name that Ford derives from a Moorish (?) word, *rabbitah*, meaning "frontier port." "Here, in 1484, Columbus, craving charity with his little boy, was received by the prior, Juan Perez de Marchena. This monk alone, when the wisest kings and councils had rejected as visionary the scheme of the discoverer of the New World, had the wit to see its probability, the courage to advocate the plan, and the power to prepare the experiment. He must, indeed, share in the glory of the discovery of America, for by his influence alone with Isabel was his protégé, Columbus, enabled to sail on this expedition. Here also Cortés found shelter on his return from America."

It was from Palos, a mile or two along the river, that the great discoverer launched forth into the deep, on his first voyage, on August 3, 1492. He returned in the following March, crowned with success, his hopes and predictions realised—to lay a continent at the feet of the sovereigns of Spain. Thirty-five years after, Cortés also disembarked here, laden with the spoils of conquered Mexico. The port was full of adventurers in those days, all eager to dip their hands in the seemingly inexhaustible coffers of the gorgeous

CHURCH OF SAN PEDRO, HUELVA

CONVENTO DE LA MERCED, HUELVA

CHURCH OF THE CONCEPCION, HUELVA

CROSS ON THE SITE OF THE PUERTA DEL CONVENTO,
LA RABIDA, HUELVA

INTERIOR OF THE CHURCH OF THE CONVENT,
LA RABIDA, HUELVA

TOWN HALL, HUELVA

west. Pizarro was among them, and the first, no doubt, to cheer the dauntless Cortés in whose footsteps he was soon to tread. The tiny caravels which braved the wildest Atlantic breezes, and groaned and creaked beneath their burden of gold and gems and captives, often put into Palos, then; many a weary captain here set foot again on his native soil after many years in the far western land — to hurry north to Estremadura, the province most prolific in that warlike brood. Those days are dim and distant—the wharves of Palos are almost deserted; and

"Where are the Galleons of Spain?"

All the while Spaniards were neglecting a mine as precious as any in America, close to the very port of embarkation. Up country lie the famous mines of Rio Tinto, known to the Phœnicians and the Romans, ignored by the Moors and the Castilians, and now exploited by a great English company to which they were conceded by the crown in 1873. The property includes a comparatively extensive railway system, a town, and four villages, and its own port. It is inhabited by about 12,000 employees and has a police force of its own. Though the concession is a source of wealth and prosperity to the whole province, there are yet Spaniards who maintain that the mining operations have had a deleterious effect on the climate and hygiene of the neighbourhood—an objection which may possibly have some scientific foundation, but which strikes one as being inspired by Chauvinistic sentiments.

THE CONVENT, LA RABIDA, HUELVA

The province of Huelva is the poorest of any in Andalusia in historical memories and monuments. Niebla, however, a town which is mentioned often in early Moorish

annals, still boasts a massive town wall, a ruined castle of great size, several Moorish houses, and a Roman bridge.

CHURCH OF THE PUEBLO DE PALOS, NEAR HUELVA

Ayamonte, the frontier town, is separated by the estuary of the Guadiana from the Portuguese town of Villareal de Sao Antonio. It retains the ruins of an old castle, but its fortifications have been suffered to fall into disrepair. No attack presumably is expected from this side. The Portuguese town, on the other hand, is well prepared for an enemy, and is now the terminus of the line from Faro and Lisbon. A short line hence to Huelva is badly needed to put Seville and Cadiz in touch with the Portuguese capital. At present you have to go round by Badajoz, a journey lasting twenty-four hours. Ayamonte was the scene of a conspiracy, by which the Duke of Medina Sidonia was, with the help of the Portuguese, to be raised to the throne as king of the independent state of Andalusia. The plot was discovered and the traitorous noble escaped with his life only by the most abject supplications.

Between Huelva and Cadiz the most important town is San Lucar de Barrameda, the Andalusian Brighton. It is uncertain whether the place derives its name from a saint (Lucar) or from a different personality still pretty well known as Lucifer. It was recovered from the Moors by Alfonso the Learned, and made the seat of government for the whole of Andalusia in 1645. A hospital was established here for English sailors by our Henry VII. Magalhaens sailed from this port (August 16, 1519) on his voyage round the world —the first ever made; his ship returned, but the intrepid navigator did not. Here Godoy, that very unfairly abused favourite, established an important zoological garden. Upon his downfall the intelligent populace destroyed the buildings and killed the animals—creatures more intelligent, less ferocious, and altogether more valuable than they—in order to express their hatred of their queen's favourite.

CADIZ

BYRON pronounces Seville to be the prettiest town in Spain, with the possible exception of Cadiz. The ancient Gades is, in fact, far more beautiful than the inland city. It is a city of dazzling whiteness, rising like a great water-lily sheer out of the ocean. The sun in taking leave of the Old World bathes the walls in liquid gold, and by night they gleam like polished silver. The sheen of the city is more magical than the phosphorescence of the all-circling sea. Cadiz is all sun and sky, sea and light—not sultry and southern, but salt and windy and occidental. It is not the soft Mediterranean that laves her strand, but the wide Atlantic, which Spanish sailors were the first to cross, over which was brought to her wharves the wealth of the New World. And for many years the proud merchants of Cadiz might gaze westwards and boast that the ocean was but a Spanish lake, till the thunder of English guns threatened to bring

PANORAMA OF CADIZ

their own city down about their ears. For in 1587 Sir Francis Drake singed the King of Spain's beard in the very harbour of Cadiz; while, nine years later, the Earl of Essex and his men scaled the walls, slaughtered the citizens, profaned the churches, and burnt the public buildings, and sailed away with immense booty. Spain was no longer mistress of the sea. But Cadiz recovered quickly from these dreadful blows. She beat off another English attack in 1625, and waxed ever more fat and prosperous. Numerous royal concessions and privileges secured her almost a monopoly of the American trade. As late as 1770 Adam Smith wrote that the merchants of London had not the wealth to compete with those of Cadiz, and a few years later the value of the bullion landed on her wharves was estimated at £125,000,000.

A great commercial centre the fair city has ever been. She owes her origin, which may

GENERAL VIEW OF CADIZ

THE MARKET-PLACE, CADIZ

PLAZA DE ISABEL II., CADIZ

be placed about one thousand years before Christ, to the great merchant race of Phœnicia. Like many other spots, she has been identified with the Tarshish of Scripture. If not, as some think, the first-born city of Spain, she was undoubtedly the first foothold of civilisation on the Atlantic Ocean. Here we may believe some forgotten Columbus of Sidon or of Tyre, having warily adventured through the strait, first beached his galley, accomplishing a tremendous step forward in the progress of humanity. The first keel, his, to plough the waters of the Atlantic, unless, indeed, the fleets of lost Atlantis had preceded him.

VIEW OF CADIZ FROM THE TAVIRA TOWER

In after years the Phœnicians and their offspring, the Carthaginians, had settlements here. They built huge ugly palaces, sacrificed human victims to Baal, and reclined in Tyrian purple on their terraces, just as their ancestors are shown doing in that strange picture in our National Gallery, "The Eve of the Deluge."

Their deluge was the Roman invasion, when Gades knew Julius Cæsar for her master. She did not suffer by the change, and retained much of her old Semitic character. The people still worshipped Salambo, and the Gaditane dancing-girls proved themselves worthy daughters of the goddess. Life at the opulent crowded port was feverish and distempered. When the gods were dethroned her commerce waned. Under the austere yoke of Islam, Cadiz all but faded away. It is interesting to note that her Moslem settlers were drawn

VIEW OF CADIZ FROM LOS CAPUCHINOS

CALLE ANCHA, CADIZ

VIEW FROM SAN CARLOS BATTERY, CADIZ

from the old race of Philistines, some of whose divinities had probably been worshipped here in the old Punic days.

A new day dawned when Alfonso el Sabio took the city in 1262 and filled it with colonists of a different, hardier race—the seamen and the mountaineers of Cantabria. But if not in blood at least in temper Cadiz has remained Philistine to this day—financial, commercial, caring little for art and letters. The old jest about the city is well justified—"Ici les belles lettres sont les lettres de change."

This, probably the most ancient of the cities of the peninsula, is the freshest, newest-looking of them all. Every stain and wrinkle seems to have been wiped out by the brisk Atlantic spray. If it is of any period other than the present that it reminds you, it is perhaps (thanks to Byron and de Musset) of the early nineteenth century. The poets and novelists of the Romantic school constantly allude to the place, and to the lovely "Andalouses." The appearance of the genuine native costume in the streets modifies the modern note. So, too, does the wealth of colour at local festivals, where all the hues of the rainbow appear in the most startling but not unbecoming contrasts in the costumes of the ladies.

Of sights, in the tourist-agent's sense of the word, Cadiz is all but destitute. What antiquities the descendants of the Philistines might have spared our freebooter ancestors burned. The old cathedral, built in the thirteenth century, was almost totally consumed by the flames, as an inscription in the mean structure which replaces it records: "In the year 1596 the English entered this city, and having sacked it, despoiled it of its jewels of gold and silver and ornaments, and afterwards burnt it, with its holy images, carrying off to England eight prebendaries as prisoners."

VIEW FROM THE BATTERY OF SAN CARLOS, CADIZ

The new cathedral, which dominates the whole city, and on which

PLAZA DE SAN JUAN DE DIOS, CADIZ

LIGHTHOUSE OF SAN SEBASTIAN, CADIZ

VIEW FROM THE LIGHTHOUSE OF SAN SEBASTIAN, CADIZ

VIEW FROM THE LIGHTHOUSE OF SAN SEBASTIAN, CADIZ

ALAMEDA DE APODACA, CADIZ

ALAMEDA DE APODACA, CADIZ

THE BULL-RING AND PART OF THE TOWN, CADIZ

ALAMEDA DE APODACA, CADIZ

PLAZA DE ISABEL II., CADIZ

CHURCH OF SAN ANTONIO, CADIZ

PLAZA DE ISABEL II., CADIZ

PLAZA DE MINA, CADIZ

MARKET-PLACE, CADIZ

the sun's rays linger when all around is night, was built in 1720 by disciples of the sadly famous Churriguera. Here at least is a work of which that architect would have no cause to-day to be ashamed; for, despite the exaggeration of ornament and detail characteristic of his style, the general proportions of the church are majestic and classical. The nave, by leaving a long interval between chancel and choir, is made to appear much longer than it is, and the lantern is lofty and nobly planned and conceived. In the sacristy is some valuable plate, including a custodia valued at £10,000. The choir stalls, carved by Duque Cornejo, come from the Cartuja of Seville.

No other church in Cadiz merits attention, except the Capuchinos, where Murillo met his death by a fall from the scaffolding while painting the "Espousals of St. Katharine," on the reredos. The picture was finished by Meneses Osorio, and reveals little of the great master's genius. The incident of his death is finely portrayed in a picture by Ferrant that hangs in the little Academy of Fine Arts. This is not a mean collection for a city of inartistic antecedents. Modern Spanish art is worthily represented, especially by Rodriguez' great historical tableau—"The Junta of Cadiz announcing to the people its answer to Soult's summons to capitulate." Zurbaran may be studied here, his monks and saints from the Charterhouse at Jerez being in his best style. There are also some good Bassanos, and an "Ecce Homo" by Murillo.

CHURCH OF SAN FELIPE, CADIZ

From the gallery you issue into the little Plaza de Mina, a charming spot, prettily laid out with gardens. These tiny open spaces afford frequent pleasant surprises in this town of narrow

VIEW OF THE CATHEDRAL, CADIZ

ALTAR-PIECE OF SANTA CATALINA (LOS CAPUCHINOS), THE LAST WORK OF MURILLO. CADIZ

regular streets all walled round and crammed in at the end of a narrow peninsula only a hundred yards broad perhaps at one point. The sea wall itself on the ocean side forms a delicious promenade when the stars come out and the billows come rolling in, as if from America. The charming Parque Genoves, bordering the sea, reminds us of the great merchant race of Italy, who had their warehouses here. Opposite is the little Botanic Garden, containing an interesting variety of exotic trees, one — a dragon-tree — being over five hundred years old.

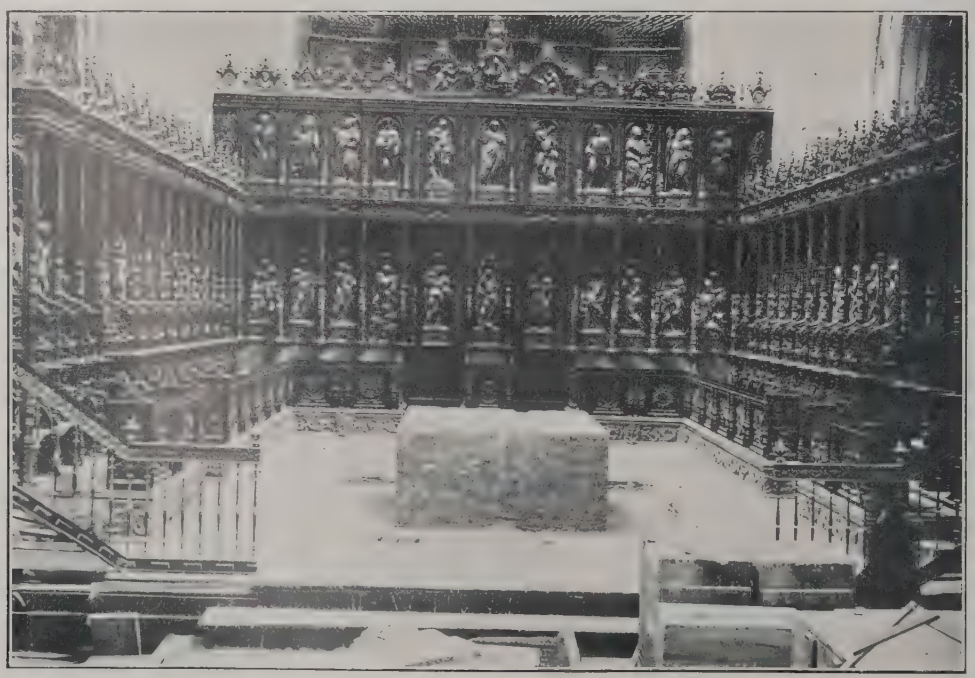
Sights there are no other. And so you walk along the spotless streets, catching glimpses of trim little "patios" bedecked with flowering plants, to the railway station at the narrowest part of the isthmus. And so, by a tongue of land like the desert round Port Said, you leave the cleanest and most charming of the cities of Spain.

NAVE OF THE CATHEDRAL, CADIZ

THE CATHEDRAL, CADIZ

JEREZ DE LA FRONTERA

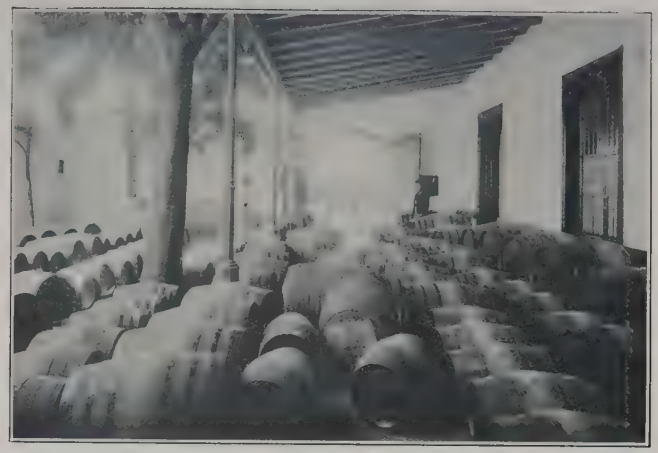
JEREZ DE LA FRONTERA owes part of its name to its position on the one-time limits of the vanished sultanate of Granada. The name was formerly written Xerez, the initial letter being used by the Spaniards to represent the Moorish sound written by us "sh." Thus the town of Sherry was known to the sons of the Prophet as Sherries. It is to-day a thriving, animated city, white as Cadiz, but more diversified by bursts of greenery and startling colour. Its bodegas and wine-cellars are the features that most attract strangers, and they are, indeed, of great interest from the commercial, social, and artistic stand-points. The town has also claims on the



OLD CHOIR OF THE CARTUJA, NOW THE CHURCH OF SANTIAGO, JEREZ DE LA FRONTERA

attention of the architect. There is a noble Collegiate Church, finished in 1695; the west front is flanked by the tower of the older foundation of Alfonso X., and surmounted by a fine cupola. The interior is in the Græco-Roman style, with double aisles but no

BUYING GRAPES IN VINTAGE, JEREZ DE LA FRONTERA



READY FOR EXPORTATION, JEREZ DE LA FRONTERA

PREPARING FOR EXPORTATION, JEREZ DE LA FRONTERA

WOMEN AT THE VINTAGE PREPARING GRAPES FOR THE WINE-PRESSES, JEREZ DE LA FRONTERA

INTERIOR OF A WINE-STORE, JEREZ DE LA FRONTERA

TAKING WINES TO THE STATION FOR EXPORTATION,
JEREZ DE LA FRONTERA

LOADING THE MUSTS IN THE VINEYARD FOR STORING,
JEREZ DE LA FRONTERA

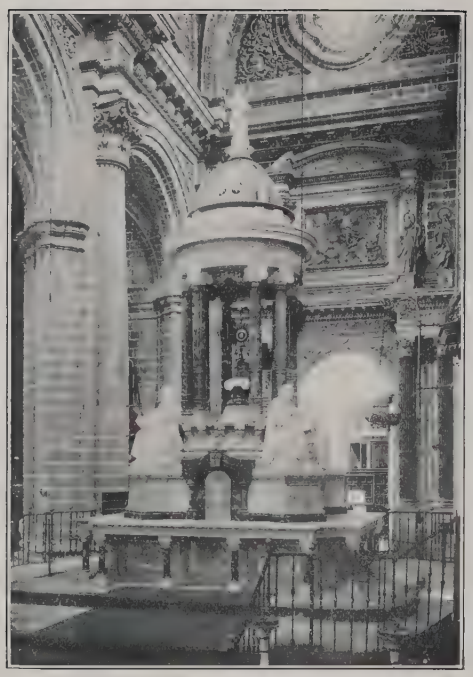
VINTAGE—MACHINE FOR PRESSING THE GRAPES,
JEREZ DE LA FRONTERA

FAÇADE OF THE OLD CHAPTER-HOUSE, NOW THE LIBRARY, JEREZ DE LA FRONTERA

CALLE LARGA, JEREZ DE LA FRONTERA

VIEW FROM SAN MIGUEL, JEREZ DE LA FRONTERA

CALLE LARGA AND SANTA MARIA, JEREZ DE LA FRONTERA



BALDAQUIN IN THE COLLEGIATE CHURCH,
JEREZ DE LA FRONTERA

HOUSE OF RIQUELME, JEREZ DE LA FRONTERA

TORRE DEL ALCAZAR, JEREZ DE LA FRONTERA

THE COURT, LA CARTUJA, JEREZ DE LA FRONTERA

PLAZA DEL ARENAL, OR OF ALFONSO XII., JEREZ DE LA FRONTERA

CHURCH OF SANTIAGO, JEREZ DE LA FRONTERA

LA CARTUJA—ENTRANCE COURT AND FAÇADE OF THE CHURCH, JEREZ DE LA FRONTERA

A WINE-CELLAR, JEREZ DE LA FRONTERA

ENTRANCE TO THE COURT OF THE CHURCH, LA CARTUJA,
JEREZ DE LA FRONTERA

STATUE OF D. RAFAEL RIVERO
THE ONLY STATUE IN JEREZ DE LA FRONTERA

PLAZA DEL ARENAL, OR OF ALFONSO XII., JEREZ DE LA FRONTERA

CALLE LANCERIA, JEREZ DE LA FRONTERA

THE COLLEGIATE CHURCH, JEREZ DE LA FRONTERA

PORTAL OF THE CARTUJA, JEREZ DE LA FRONTERA

ENTRANCE TO THE PATIO DE LA CARTUJA, JEREZ DE LA FRONTERA

INTERIOR OF THE CHURCH OF SAN MIGUEL, JEREZ DE LA FRONTERA

chapels. Another church of interest is San Miguel, built by Alfonso the Learned. In the convent chapel of San Francisco is buried Blanche de Bourbon, wife of Pedro the Cruel. Among domestic buildings, the Casa de Agreda and the plateresque Casa de Riquelme deserve mention.

About 3 miles from the town, on the right bank of the Guadalete, stands the Cartuja, founded on a spot where a sudden light miraculously revealed an ambushed party of Moors to Alfonso el Sabio. The convent was begun in the sixteenth century by Don Alvaro Obertos de Valeto. The principal façade is a majestic example of the Græco-Roman style, and presents a recessed portal flanked by four fluted Doric columns which support a heavy entablature. The interior of this building lies in an almost ruinous state, and the church, built in 1667, is a bad example of a bad period.

TOWER OF THE CHURCH OF SAN MIGUEL,
JEREZ DE LA FRONTERA

MALAGA

MALAGA is, next to Seville, the largest town in southern Spain. It is a flourishing port, and should be a pleasant place to live in, with scenery equal to that of the Riviera and the most luxuriant and gorgeous vegetation in all Europe. The shore is lined with charming villas, each standing in gardens which abound with the finest specimens of tropical flora. The eye turns from the profusion of orange-blossoms and oleanders to the tall india-rubber plant, the eucalyptus, the araucaria, the pritchardia folifera, and giant bamboos. Often compared to Africa, the suburbs of Malaga remind one rather of a South American city. It is doubtful if in this hemisphere Nature has provided a more gorgeous floral pageant.

Yet, curiously enough, this exuberantly fertile region suffers perennially from want of water. The broad channel of the river Guadalmedina, running through the middle of the

PANORAMA OF MALAGA

town, serves for eleven months of the year or more as a carriage-drive, part of the noble promenade which is continued for many miles along this golden shore. Yet at times the Guadalmedina becomes a roaring torrent, which overflows its banks and lays fields and farmsteads under water. Indeed, it is difficult to say whether it does most damage, wet or dry.

It is a Mahomet's Paradise, this southern city, whither at one time we used to send our victims of consumption. It is hard to believe that they would not still profit by a

GENERAL VIEW OF MALAGA

MALAGA FROM THE SEA

VIEW OF THE PORT, MALAGA

GENERAL VIEW OF THE PORT, MALAGA

A VIEW IN THE TOWN, MALAGA

GENERAL VIEW OF MALAGA

Malaga. The Guadalmedina.

Malaga. A Market.

VIEW OF MALAGA FROM THE GIBRALFARO

VIEW OF MALAGA FROM THE FAROLA PROMENADE

sojourn in this orchard of the sun. Perhaps the distance from England has something to do with the unfavourable attitude of the faculty. In the English cemetery, as at Madeira, may be read many pathetic and significant epitaphs commemorating young lives that flickered out even in this genial climate.

The English folk that come to Malaga now are mostly of a very different sort. Jack is very much at home here. The port does a large trade with England, and our seamen can find, close handy to the wharves, Old Tom, rum, and other beverages provided specially for their refreshment and entertainment. To the wharves, of course, these countrymen of

VIEW OF THE HARBOUR, MALAGA

ours confine themselves. Deficient like all their kind in curiosity, they never trouble to penetrate into the town. In some of the older streets you might fancy yourself in Seville. There is nothing exotic about them, and little that calls for remark, except perhaps that the casinos and cafés are on a more pretentious scale than is usual in Andalusia. But however agreeable Malaga may be as a place of residence, it has little enough to show the visitor in the way of art or monuments. It is not, of course, lacking in historical associations. The Phœnicians, those ubiquitous Semites, had a factory here, from which in course of time they were expelled by the Romans. Of the history of the place under the Visigoths we know nothing. On the break-up of the Khalifate it attained a sort of independence

THE PARK, MALAGA

VIEW OF THE HARBOUR, MALAGA

PATIO OF AN OLD HOUSE (NOW DESTROYED), MALAGA

BRIDGE OVER THE GUADALQUIVIR, MALAGA

THE PORT AND BULL-RING, MALAGA

PASEO DEL PARQUE, MALAGA

A FISHERMAN'S HUT, MALAGA

THE RIVER GUADALMEDINA AND BRIDGE OF SANTO DOMINGO,
DESTROYED IN THE FLOOD OF SEPTEMBER 1907. MALAGA

PUERTA DEL MAR AND HOTEL DE ROMA, MALAGA

VIEW FROM THE CASTLE, MALAGA

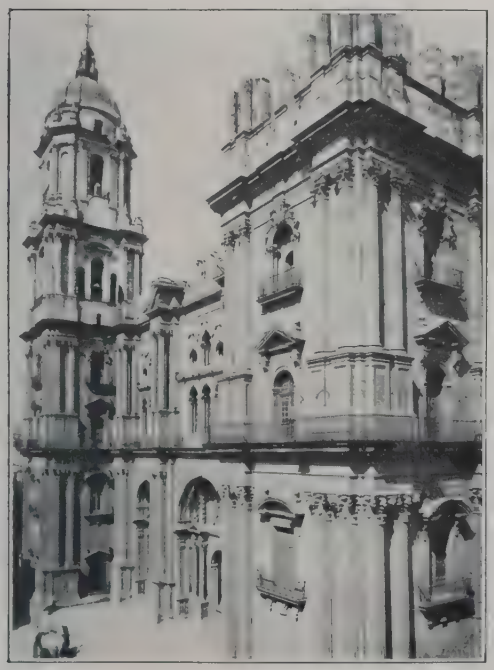
A FISHING SMACK, MALAGA

PASEO ALAMEDA, MALAGA

PLAZA DE LA CONSTITUCIÓN, MALAGA

PART OF THE ALCAZABA, KNOWN AS THE "CUARTOS DE GRANADA," MALAGA

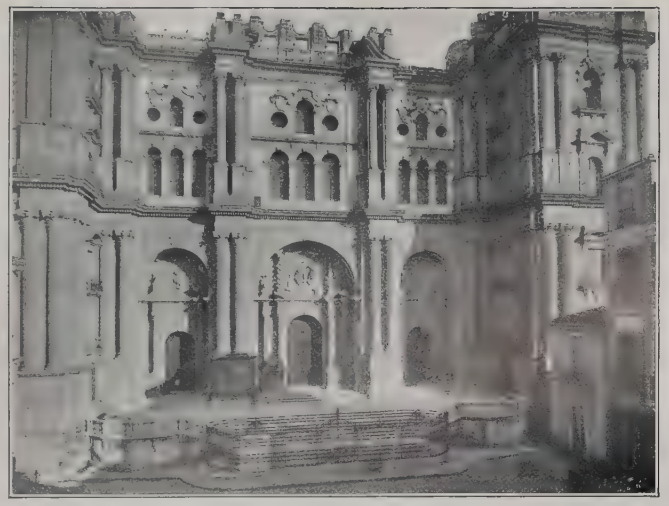
FISHERMEN'S HUTS, NEAR THE BANKS OF THE PALO, MALAGA



THE CATHEDRAL, MALAGA

ENTRANCE DOOR OF THE ALCAZABA, MALAGA

THE TRANSEPT AND HIGH ALTAR, MALAGA CATHEDRAL



WEST FRONT OF THE CATHEDRAL, MALAGA

LA ALAMEDILLA AND THE RIVER GUADALMEDINA, MALAGA

A ROPE-MAKER'S HOUSE IN THE DISTRICT OF LA TRINIDAD, MALAGA

OLD HOUSE IN THE CALLE DEL PULIDERO, DISTRICT OF LA TRINIDAD, MALAGA

THE WHARF AND CATHEDRAL, MALAGA

THE ALCAZABA, MALAGA

GARDEN OF SAN JOSE, THE PROPERTY OF THE SEÑORES HEREDIA, MALAGA

PASEO DE LA ALAMEDA, MALAGA

FAÇADE OF THE CATHEDRAL, MALAGA

PRISON, AND BRIDGE OVER THE TAJO, RONDA

THE ALAMEDA, RONDA

PASEO DE LA ALAMEDA, RONDA

GENERAL VIEW OF RONDA

NAVE, MALAGA CATHEDRAL

planned by Diego de Siloe but not completed till the middle of the eighteenth century. However good the original design may have been, the edifice compels little admiration now. The little domes on the roof and the west tower are pleasing in effect, but the interior, though spacious, is dreary and undevotional. The most interesting objects the church contains are Alonso Cano's "Virgin of the Rosary" in the chapel so named, and an image of the Virgin in the Royal Chapel said to have been carried by the Catholic Sovereigns on their journeys. If, however, those august personages actually carried about with them all the statuettes allotted, they must have appeared hung with them, as that other devout monarch, Louis XI., is sometimes represented. There is another such image in the church of La Victoria, which occupies the site of the royal tent during the siege. By it hangs the standard hoisted on the Spaniard's entry into the doomed city in 1487.

Malaga, though geographically almost isolated from the rest of Spain, is by no means inaccessible. It is easily reached by sea direct from England, and is connected by the line from Bobadilla with the continental railway system. The journey by rail to Granada is made through some grand scenery, and forms a good alternative to the route *viâ* Gibraltar and Ronda.

The latter town, however, must on no account be missed by any traveller in the south of Spain. It is, in truth, one of the most romantically situated towns in the world. It is built on the edge of a sheer cliff, rising from a fine fertile country, and cleft asunder by an awful chasm called the Tajo. It is the Tajo that is the great feature of the place, Two hundred feet across, and twice as much in depth, it is filled with the spray of the foaming Guadalevin. The ravine is spanned by a bridge built in the eighteenth century, a wonderful construction, from which, at its completion, the architect fell headlong. The arch is

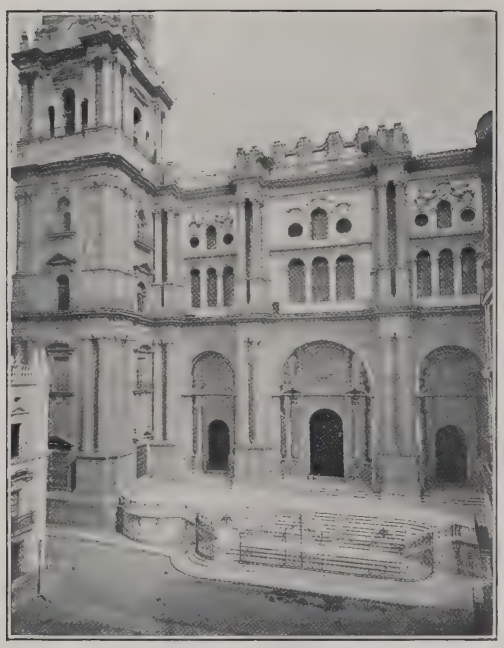
GENERAL VIEW OF RONDA FROM THE NORTH

THE TAJO, RONDA

ARAB GATEWAY, RONDA

VIEW OF THE VALLEY AND MILLS, RONDA

THE TAJO AND MILLS, RONDA

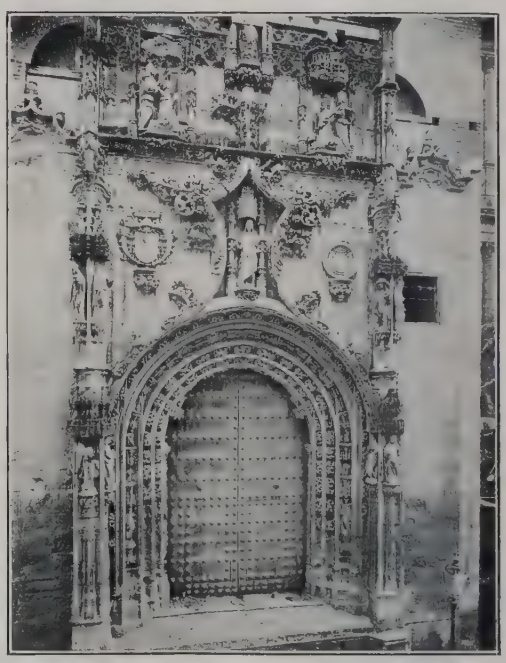


FAÇADE OF THE CATHEDRAL, MALAGA

110 feet in diameter. It is flanked by the handsome Casa de Mondragon from which you may look down into the abyss, and realise that a pebble dropped just over the edge would fall plumb, without rebound, into the stream far below. You may reach the foot of the ravine by a flight of four hundred steps, cut in the solid rock by the Christian captives of the Moors. Numerous subterranean chambers are also ascribed, like everything dark and mysterious in Spain, to that proscribed race.

From the Alameda laid out on the verge of the cliff you obtain as fine a prospect as any in Europe. The "Vega" below is confined by an amphitheatre of mountains which soar upwards to heights of 5000 and 6000 feet. At first you scan the horizon in vain for any outlet from the valley, but at length make out a dip between the hills where the long brown high-road after many windings and circles finally disappears. The history of the place is as romantic as its situation. The Romans bore sway here, and not far off is the field of Munda, where Cæsar defeated the sons of Pompey. Some say Munda is Ronda itself. The guide will take you to a cavern where in partial darkness a row of awful forms are seen sitting, looking like a ghostly and gigantic choir of monks. These, local tradition avers, are the Roman priests turned into stone upon the dethronement of their gods.

During the long wars of the re-conquest, Ronda on the frontiers of the sultanate of Granada bore the brunt of innumerable assaults and sieges. Here it was that Mohammed V. received the head of his rival, Abu Said, who had been put to death at Seville by Peter the Cruel. Westward, on the other side of the mountains, lies Zahara, the capture of which one winter night by Mulai Hasan



GOTHIC DOOR OF THE SAGRARIO, MALAGA

THE TAJO, RONDA

VIEW OF THE TOWN AND ARAB AND ROMAN CASTLES, RONDA

VIEW OF RONDA FROM THE SOUTH

A VIEW IN THE TOWN, RONDA

THE ROMAN AMPHITHEATRE, RONDA

THE ROMAN AMPHITHEATRE, RONDA

GENERAL VIEW OF RONDA, SHOWING THE ROMAN AND ARAB WALLS

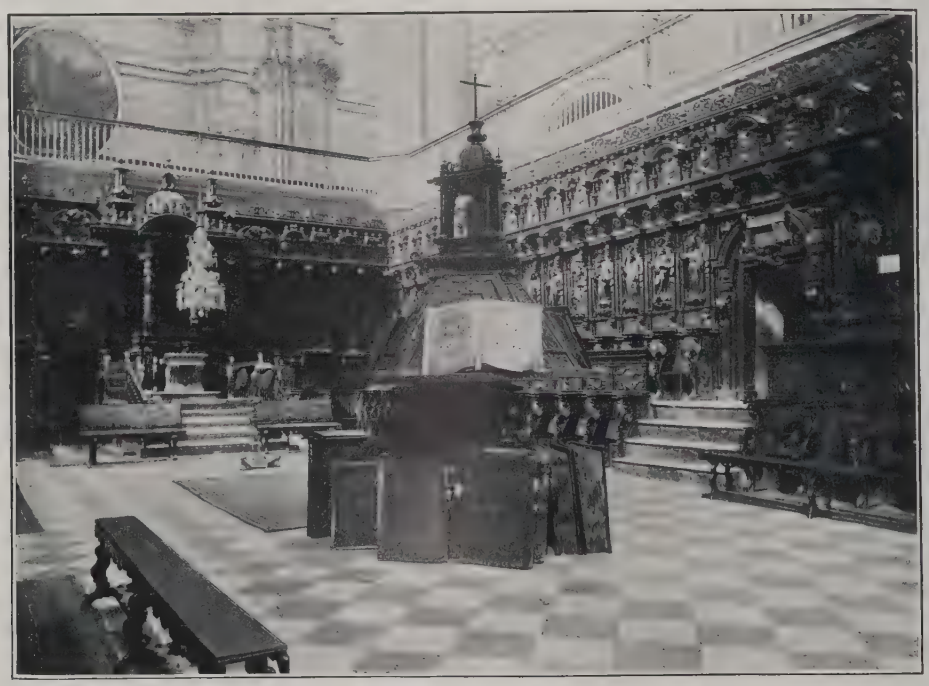
GENERAL VIEW OF RONDA

VIEW OF THE TAJO FROM THE NEW BRIDGE, RONDA

MILLS OF THE TAJO, RONDA

was the death-knell of the Moors in Spain. Ronda fell before the arms of the *Reyes Catolicos* on May 22, 1485, but the people of the wild country round about were fanatical Moslems and rose in desperate revolt sixteen years later. Before they were crushed, they avenged themselves by annihilating a Spanish force commanded by Don Alonso de Aguilar.

Ronda is a small town, and no important monuments or works of art need be looked for there. The escutcheons over the doorways of many old mansions show the place to have



THE CHOIR OF THE CATHEDRAL, MALAGA

been once an abode of the high-born and powerful. In modern times, the town has acquired an unenviable notoriety as a great resort of contrabandistas, thanks largely to its proximity to Gibraltar. To the same circumstance we owe the presence of a good many of our countrymen, who come here for a change of air from that station. Our novelists, Seton Merriman and Mr. Mason, have found this a fitting scene for chapters in their romances.

Ronda enjoys a local celebrity for its bull-ring. The dead horses, according to a disgusting practice, are thrown over the cliff, to make food for the vultures.

From Bobadilla to Algeciras (the area covered by the convenient English-made railway) extends the Andalusia pictured by the romancers. It is a savage, silent country, of warmer

INTERIOR OF AN ARAB HOUSE, RONDA

PUERTA DEL BARRIO, RONDA

THE OLD BRIDGE, RONDA

PLAZA DE LA CIUDAD AND CATHEDRAL, RONDA

THE TAJO, RONDA

CALLE DE SAN CARLOS, RONDA

VALLEY OF THE MILLS, RONDA

THE OLD BULL-RING, RONDA

Ronda.

The Tajo.

Ronda.

Roman Bridges.

UNDER THE OLD BRIDGE, RONDA

THE TAJO AND OLD BRIDGE, RONDA

FAÇADE OF A HOUSE, RONDA

SOURCE OF THE MINA, RONDA

browns and greens than the rest of Spain. The roads wind along the edge of almost perpendicular cliffs, below which angry white torrents foam and froth. Dense cork-woods clothe the lower slopes of the mountains, vineyards and olives embower the time-worn towns and villages. Far up against the skyline loom shattered towers and castles, from which, as dusk closes in on the traveller, he fancies that he sees trains of steel-clad knights issuing to do battle with the infidel.

COURTYARD OF AN ARAB HOUSE, RONDA

GRANADA

GRANADA, as the coping-stone of Spanish unity and the last foothold of the Moor in the peninsula, possesses an irresistible fascination for travellers. With the thrilling story of its conquest by the Catholic Kings we have been familiarised by Prescott, and over the city itself Washington Irving has thrown a glamour which more accurate and dispassionate criticism has failed to dispel. In advantages of site, Granada far surpasses Seville, situated as it is in sight of the everlasting snows of the Nevada, in the midst of the smiling Vega; but as regards picturesqueness and the number of its monuments, the advantage lies wholly with the larger city. Seville passed

VIEW OF THE ALBAICIN, GRANADA

into the hands of the Castilians at a time when religious fanaticism was unknown in Spain. Its Moorish physiognomy remained almost unimpaired by the conquerors; whereas Granada, conquered more than two hundred years later, was exposed to the full fury of that

VIEW OF THE CATHEDRAL AND ALHAMBRA, GRANADA

THE ALHAMBRA AND SIERRA NEVADA, GRANADA

CALLE REYES CATOLICOS, GRANADA

hatred of all things Moslem characteristic of fifteenth-century Spain. The visitor to Granada must not, therefore, expect to find an oriental city. Indeed, were it not for that most elegant and interesting memorial of Mohammedan art—the Alhambra—you might wander through the streets of this town and never suspect it had known another master than the Spaniard. But that famous palace indeed remains to remind us of Granada's glorious past—yes, glorious, seeing that this petty state under a succession of singularly gifted rulers maintained itself for two hundred and fifty years against the persistent and ferocious attacks of an all-surrounding and overwhelmingly powerful enemy. It is worth while to recall the outlines of its history that we may understand what sort of men they were who reared and dwelt within the fairy palace beneath the Mountain of the Sun.

Granada rose first into importance at the beginning of the eleventh century, when it became the seat of a dynasty of princes known as the "Zirites." To these petty sultans is attributed the building of the old Alcazaba (or Kasba) of which a few remains may be traced in the Albaicin quarter. Their rule was brought to an end in the year 1090 by the Almoravides, who were succeeded by the Almohades. These latter warlike sectaries,

WASHING PLACE IN THE PUERTA DEL SOL, GRANADA

Granada. General View of the Alhambra.

Granada. View of the Sierra Nevada and River Genil.

VIEW OF THE SIERRA NEVADA FROM THE CARRERA DE LAS ANGUSTIAS, GRANADA

THE PUERTA REAL, GRANADA

THE PUERTA REAL AND CALLE REYES CATOLICOS, GRANADA

MONUMENT TO COLUMBUS IN THE PASEO DEL SALON; THE SIERRA NEVADA IN THE DISTANCE. GRANADA

The Alhambra.

The Queen's Boudoir.

Granada.

Market and Gypsy Fair in the Triunfo.

during their short tenure of power, erected a palace on the banks of the Genil named the Kasr-es-Sid, which some authorities have identified with the existing Alcazar Genil. On the disruption of the Almohade empire, the famous chieftain Ben Hud fashioned for himself a kingdom out of the districts of Cordova, Jaen, and Granada. He was presently dispossessed by a bold adventurer, Mohammed Al Ahmar, who made terms with St. Ferdinand and was confirmed in the possession of the sultanate of Granada, extending from Gibraltar to Baza, from the sea to the head-waters of the Guadalquivir. It is to the dynasty of the Nasrids, founded by this remarkable ruler, that Granada owes not only its fame and its noblest monuments, but its existence as an independent state during the two hundred and fifty years that followed. Al Ahmar was a great man, and at his death in 1273 bequeathed a strong and comparatively powerful kingdom to his son, Mohammed II.

THE ALHAMBRA FROM SAN NICOLÁS

MONUMENT TO COLUMBUS IN THE PASEO DEL SALÓN, GRANADA

This prince, like all his successors, was called upon to wage a ceaseless struggle with formidable foes, within and without, for the maintenance of his independence. The Castilians for ever hovered on the landward side, hordes of semi-savage foes threatened to swoop down from the African shore, the viceroys of Malaga and Guadix strove again and again to throw off the yoke of Granada. Mohammed II. boasted, notwithstanding, at his

GIPSY DANCE, GRANADA

TYPICAL GIPSIES IN THEIR QUARTERS, GRANADA

THE ALCAICERIA, GRANADA

THE COURT OF JUSTICE, GRANADA

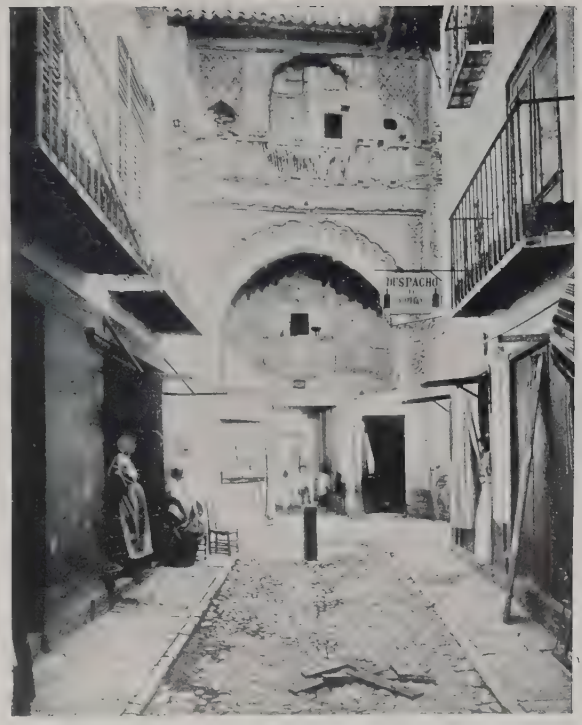
CARRERA DEL RIO DARRO, GRANADA

death in 1302, that he had not lost a foot of the territory left him by his father. Mohammed III., less fortunate, was compelled to surrender Gibraltar to the Castilians, and was promptly deposed by a short-lived usurper, Nasr. Abu-l-Walid, the next sultan, was before all things a warrior. He annihilated a Castilian army, recovered Baza and Martos, and eagerly availed himself of the newly-invented artillery. His son, Mohammed IV., was assassinated on the rock of Gibraltar, and was followed by his brother, Yusuf I., a learned and cultured sovereign, who laboured for the betterment of his subjects' lot and the promotion of the arts and industries. His handiwork is to be traced in the Alhambra, where he was assassinated by a madman in 1358.

The reign of Mohammed V. was chequered and stormy. He was driven from his throne by a usurper, whose successor, Abu Saïd, was murdered at Seville by Peter the Cruel. Mohammed thereupon returned to Granada, which city became, under his beneficent rule (to use the words of Al Khattib), the metropolis of the Mediterranean, the emporium of commerce, the common fatherland of all nations. It was the Indian summer of Islam in Spain.

CARRERA DEL RIO DARRO, GRANADA

INTERIOR OF AN ARAB HOUSE IN THE ALBAICIN, GRANADA



CASA DEL CARBÓN

CASA DE LOS TIROS, GRANADA

THE ALCAICERIA, GRANADA

Granada. Gypsies at the Doors of their Caves.

Granada. Villas on the Banks of the River Darro.

The silk trade flourished, and provided employment for thousands of people. The kingdom had now risen to its zenith. Thence to its nadir, the descent was rapid.

VIEW OF GRANADA, SHOWING THE ALHAMBRA AND THE SIERRA NEVADA

Yusuf II., Mohammed VI., and Yusuf III. were unfortunate in war, and their reigns witnessed the steady encroachments of the Castilians upon the doomed heritage of Islam. Few princes have had a more chequered career than Mohammed VII., who was deposed and reinstated three times. The interloping sovereigns also bore the Prophet's name, which explains the confused numbering of the sultans of Granada. The kingdom knew a brief interval of peace under Saïd, who died in 1468. The death-knell of Islam in Spain was sounded over his bier.

PAVILION IN THE COURT OF THE LIONS, ALHAMBRA

The history of Abu-l-Hasan, Mohammed X., and Mohammed XI. (1455–1492) is the record of the subjugation of the kingdom. The story of its fall has been penned by many writers; it is melancholy, long-drawn out, and inextricably confused.

Abu-l-Hasan's refusal to pay tribute to Ferdinand and Isabella was recognised by those astute rulers as an excellent pretext for the final extinction of the Moorish dominion. The Marquis of Cadiz raided the district of Ronda, where he took Villaluenga and other places. Hungry for revenge, the sultan swooped down on the Castilian fortress of Zahara (near Ronda), and carried off half the inhabitants as slaves to his capital. The fiery chivalry

ANTEQUERUELA QUARTER, SIERRA NEVADA, AND EL ULTIMO SOSPIRO
DEL MORO, GRANADA

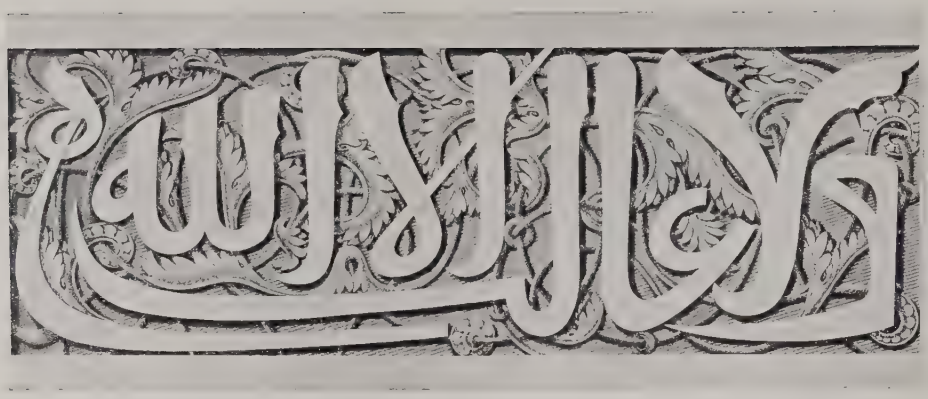
THE ALHAMBRA AND THE PALACE OF CHARLES V.
FROM THE TORRE DEL HOMENAGE

Granada. Exterior of the Alhambra.

Granada. Torre de las Damas.

CARRERA DE GENIL AND VIEW OF THE SIERRA NEVADA, GRANADA

VIEW FROM THE ALHAMBRA



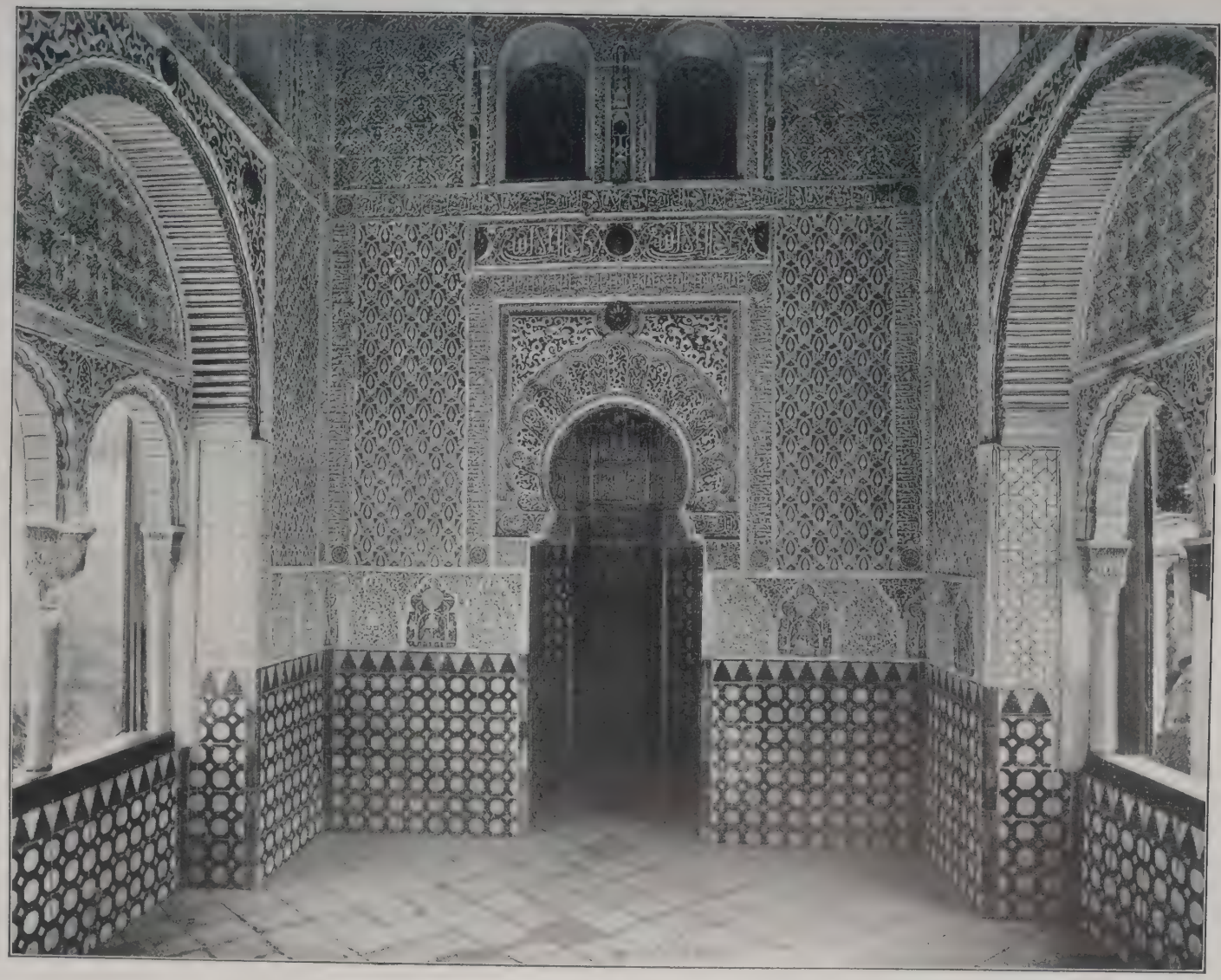
"WA LA GHÁLIB ILA ALÁ!"—THERE IS NO CONQUEROR BUT GOD! THE FAMOUS MOTTO OF MOHAMMED I. AND HIS SUCCESSORS. AN EXAMPLE FROM THE HALL OF AMBASSADORS

of Andalusia was not slow to retaliate. Two months after, the fortress of Alhambra, hitherto accounted impregnable, was stormed and taken by the Marquis of Cadiz. All Abu-l-Hasan's efforts to reconquer the place proved futile. He was, in consequence, deposed by his own son, known to history under the Spanish form of his name, Boabdil. The old sultan retired to Malaga, where his authority continued to be acknowledged. He gained some successes over the Christians, cutting to pieces a Castilian force in the defiles of the Ajarquia. Boabdil was less fortunate; he fell a prisoner into the hands of Ferdinand, who extorted from him a promise to be his vassal and an ally of the Spaniards against his own father. The old monarch shortly after resigned his disputed sovereignty to his brother, Az Zaghal, who was proclaimed as Mohammed XI. Boabdil, meantime, had broken faith with the Spaniards, and attacking them, was severely defeated near Loja. While he and his uncle were fighting in the streets of Granada, Ferdinand and Isabella took the second town in the kingdom, Malaga. In 1488 Az Zaghal retired in disgust from the conflict. Three years later the Spanish sovereigns pitched their camp within sight of the walls of the capital. The city was threatened with famine, all hope was gone, and Boabdil formally surrendered the city and his rights

THE AUTHOR IN THE ALHAMBRA

Granada. Towers of the Infantas.

Granada. Villa on the Darro.



THE MIHRAB, ALHAMBRA

FAÇADE IN THE PATIO DEL MEXUAR, ALHAMBRA

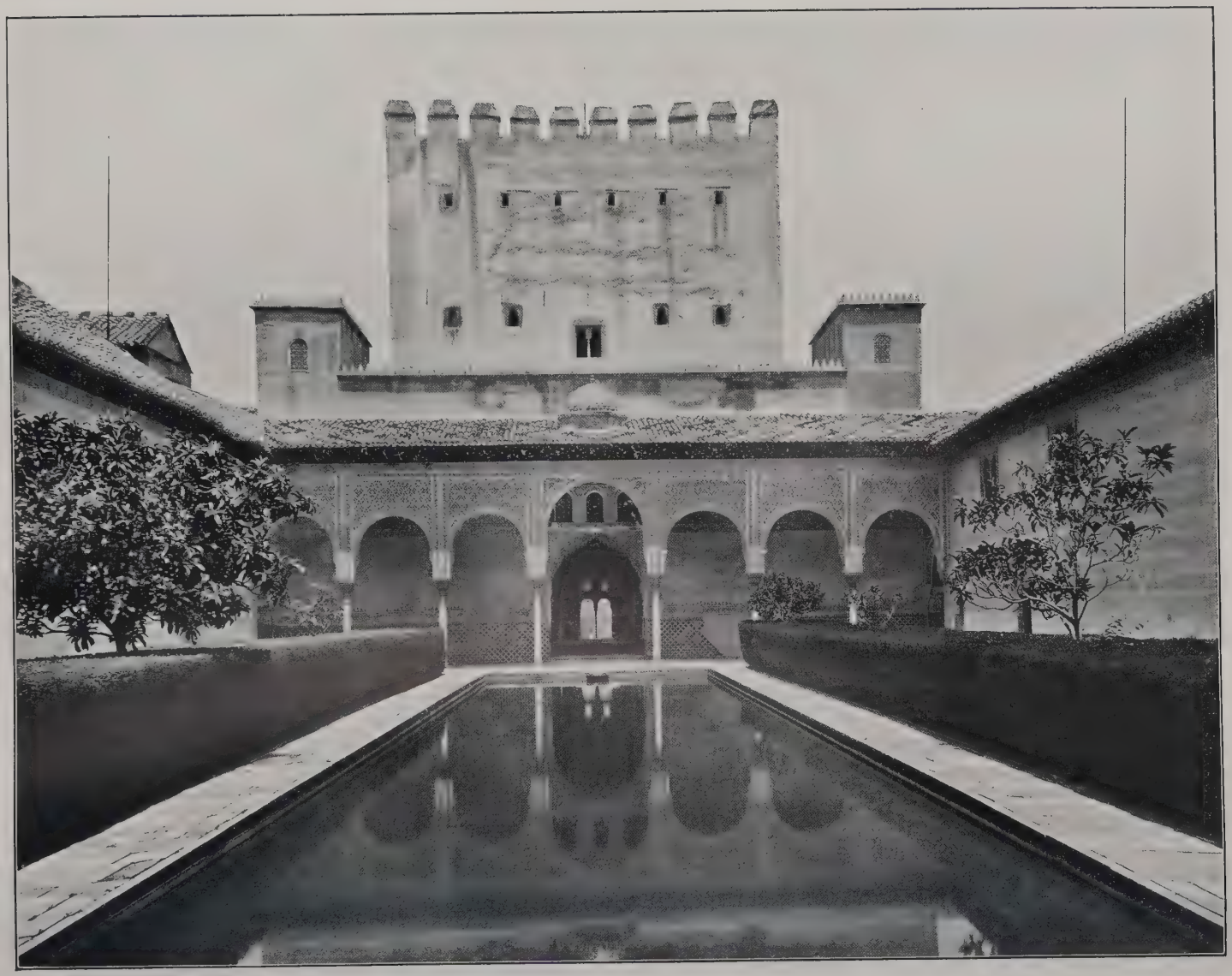
of sovereignty to the Catholic Kings on January 2, 1492, at the spot on the banks of the Genil, now marked by the Ermita de San Sebastian. The story of his bursting into tears on beholding Granada for the last time from a height near Padul and of his mother's rebuke is too well known to be repeated here. We are not told whether his eye caught the gleam of the great silver cross hoisted by Cardinal Mendoza on the Torre de la Vela as a signal to the Spanish army that the dominion of Islam in Spain was for ever ended.

PART OF THE ALHAMBRA—EXTERIOR

The Alhambra was the palace and the citadel of Granada. It occupies a spur of the Cerro del Sol (Mountain of the Sun) on the east side of the town. A deep valley, now thickly planted with trees and forming a delicious pleasaunce, separates this hill on the south side from another ridge. This is crowned by the Vermilion Towers (Torres Bermejas), square donjons believed to date from the time of the Zirites. They are now used as a prison. The Alhambra hill itself is girt round its summit by massive red walls strengthened at frequent intervals by rectangular towers. These fortifications are the work, in the main, of Al Ahmar and his successors, but the Alcazaba, or Citadel, at the extreme west end of the *enceinte* of which the Torre de la Vela forms part, may have been built before his time. It is separated from the rest of the enclosure by a massive wall, flanked by the Torre del Homenage, and was further defended, before the Spanish occupation, by a deep ditch, now filled up and covered by the "place d'armes," called the Plaza de los Algibes.

GALLERY IN THE ACEQUIA COURT, GENERALIFE

The principal approach to the Alhambra is through the Puerta de la Justicia. This gateway consists of two stout rectangular towers placed one behind the other, and pierced by horseshoe arches. Over these respectively may



THE COURT OF MYRTLES AND TOWER OF COMARES, ALHAMBRA

THE COURT OF MYRTLES, ALHAMBRA

THE MIHRAB, AND VIEW OF THE GENERALIFE

be distinguished a hand and a key, symbols concerning which all sorts of idle legends have been circulated. The entrance winds round through these towers just as it does in all eastern gateways—at the Jaffa Gate of Jerusalem, for instance. On our right, within, we find the graceful Puerta del Vino, now a detached work, but once forming the entrance to the town of the Alhambra, which was walled off from the palace and extended to the easternmost limits of the hill. In front of us rises the vast square palace begun by Charles V.—roofless and crumbling away. It is a really majestic edifice in the Græco-Roman style, adorned with medallions and reliefs of considerable merit. The interior is circular and forms a very elegant "patio." Behind this forlorn and tenantless structure—now used occasionally for public functions and entertainments—we descry a formless mass of low buildings, above which rises here and there a little cupola with gleaming coloured tiles. This is the unimposing exterior of the far-famed Alhambra palace, the cherished abode of the Nasrid sultans. The outside certainly gives no promise of the beauties within. We enter by a modern doorway and should visit first the oldest portion of the edifice, consisting of the little Patio del Mexuar and the apartments adjoining. The court was the seat of the sultan's divan. Its southern façade, ably restored, reminds us of the front of the Alcazar at Seville. An inscription on the wooden frieze beneath the eaves records its construction by Mohammed V. From this court we pass into a chamber, converted, in the year 1629, into a chapel. At one end of this apartment is a little Moorish oratory probably built by Mohammed V. A door gives on to the ruined Torre de Puñales, which exhibits certain architectural peculiarities in which we trace the inception of the Mudejar style.

Leaving this ancient but comparatively simply decorated portion of the palace, we retrace our steps to the beautiful Patio de la Alberca—the court immediately facing you on your entrance. It gives a foretaste of the glories that lie beyond. Its middle is occupied by an "Alberca," or fish-pond, filled with pale green water, and bordered by trimly cut hedges of myrtle. To the north rises the battlemented Torre de Comares, to the south a corner of the emperor's palace appears above the roof. The southern façade, composed of two arcaded

Granada. A Street in the Albaicin.

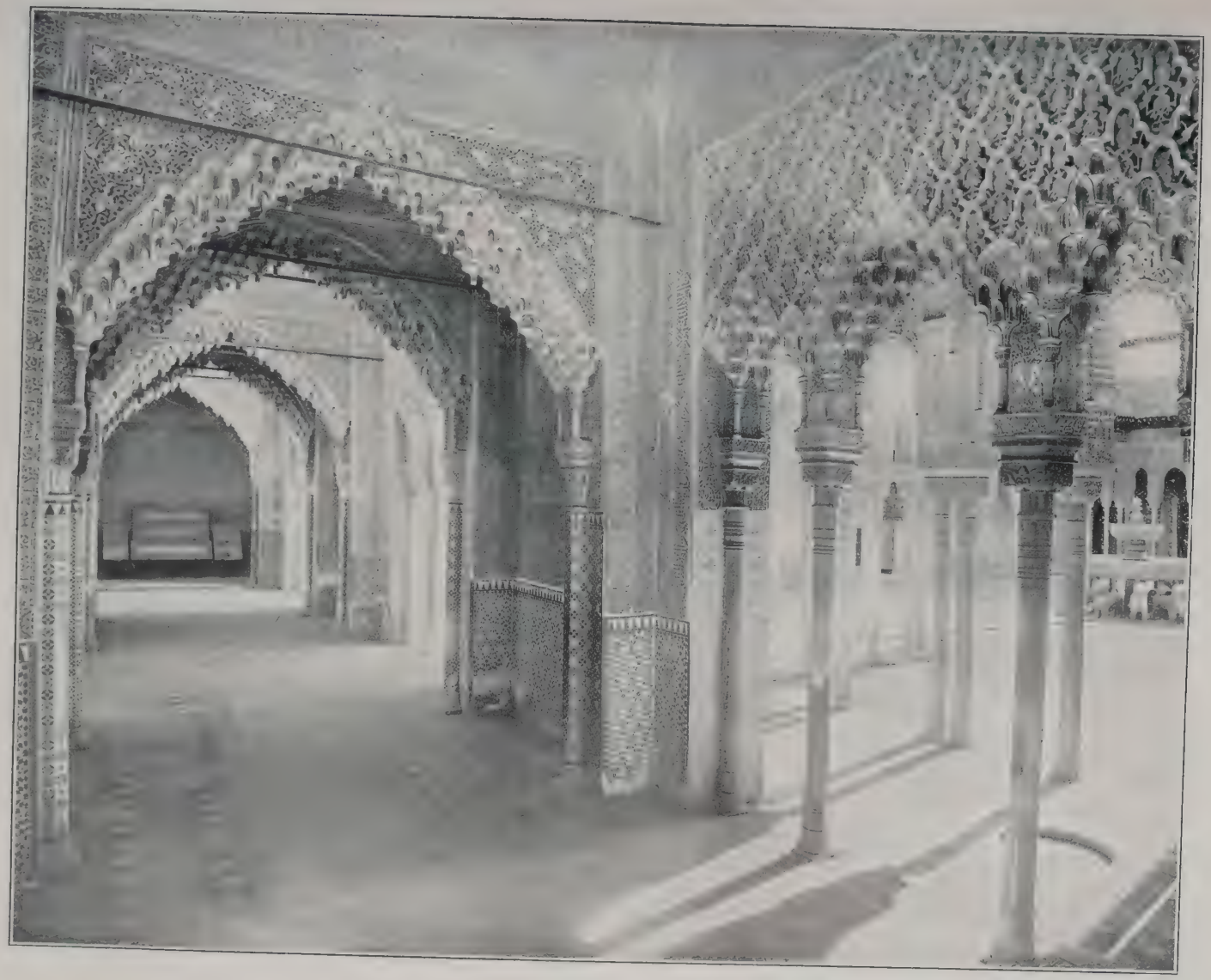
Granada. Street in the Old Quarter.

The Alhambra.

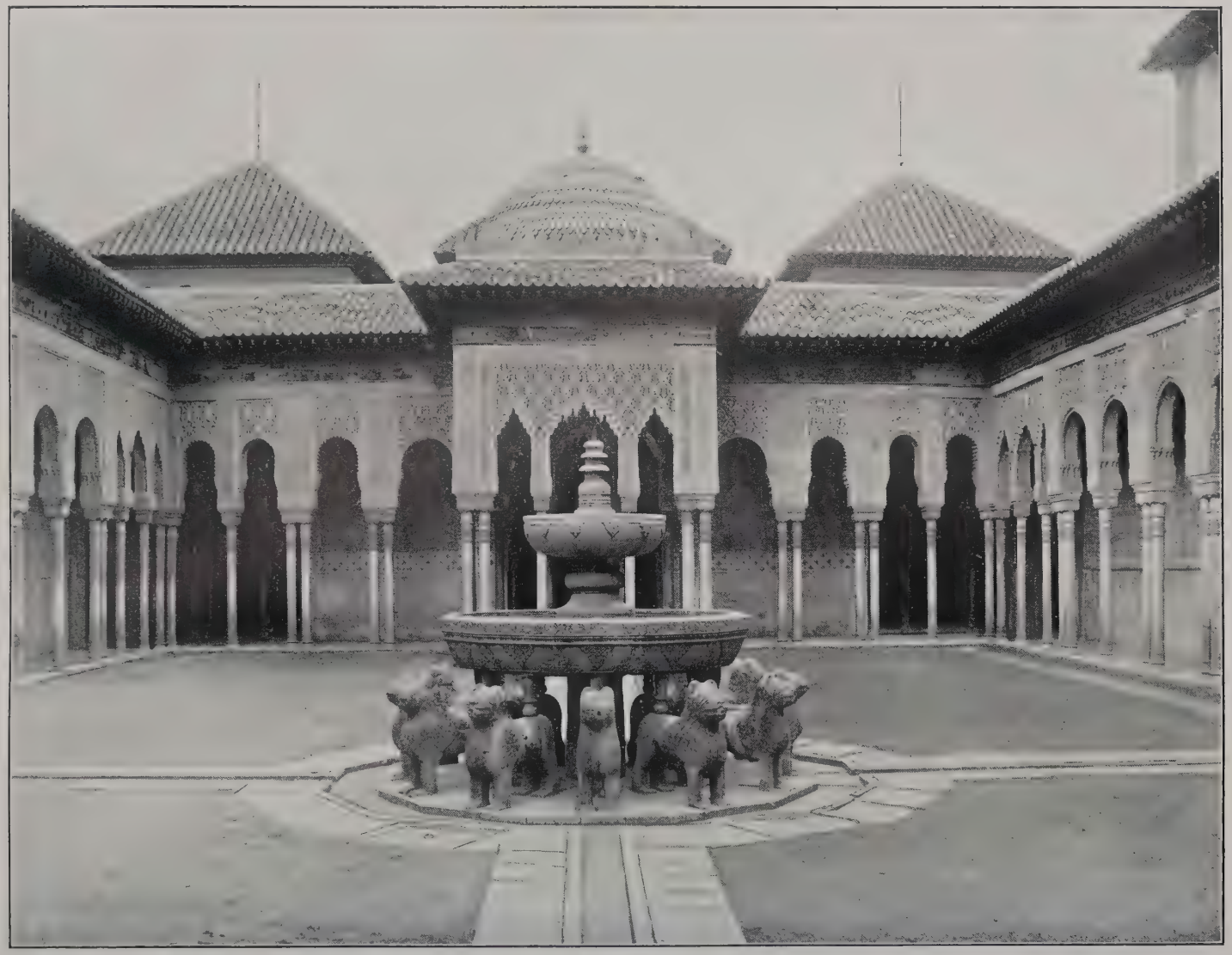
The Vermilhon Towers from the Ramparts.

The Alhambra.

Torre de las Damas from the River Darro.



HALL OF JUSTICE AND COURT OF THE LIONS, ALHAMBRA



FOUNTAIN AND PAVILION IN THE COURT OF THE LIONS, ALHAMBRA

galleries, with a sort of triforium interposed, is in the best style of Moorish art. About this something must now be said. Architecturally, the palace has no merit; it is simply a triumph of the decorator's craft. All Moorish ornamentation is based on a strictly geometrical plan, and every design, however complicated, is a perfectly symmetrical arrangement of rhombs, circles, ellipses, &c. &c., at regular distances. The columns are of marble, but the materials employed are usually wood, stucco, and tiles. On the stucco, only the primary colours are used; the secondary colours are used only on the tiles or mosaics. The decoration, even as regards colour, is all according to plan. The walls are generally covered with a dado of brightly coloured and highly glazed tiles, in chequer pattern, to a certain height, above which we find zones of stucco, of a rich ivory colour, plain or stamped with an infinite variety of conventional designs. The roofs are of wood, most elaborately carved and painted. Lattice-work, so characteristic of eastern domestic architecture, is freely introduced into the scheme, and a conspicuous feature is the "eaves" projecting from above the galleries and arcades. The courts are all either surrounded or bordered on one or more sides by these galleries and were formerly paved with marble, now stripped away.

THE CYPRESS COURT, GENERALIFE

The vast Hall of Ambassadors on the north side of the Court of the Fishpond is the most brilliantly decorated of any. Here the last assembly of Boabdil's councillors was held. It was built by Yusuf I. The ceiling is a magnificent dome of larch-wood, painted with stars and geometrical designs. Here, opposite the entrance, was the sultan's throne, and in the centre formerly spouted a fountain. The decoration, in which red and black predominate, is magnificent and elaborate, and may be divided into five zones from floor to roof: (1) a dado of tiles or azulejos; (2) stucco work in eight separate horizontal bands of different patterns; (3) a row of five windows on each side; (4) a curved wooden cornice; (5) the "artesonado" roof. As everywhere in the palace, long inscriptions in Kufic characters are introduced into the decoration.

It is perhaps unnecessary to say that absolutely no furniture has been left in these gilded halls and that they probably never contained very much of it; a few rich carpets, a divan

HALL OF THE ABENCERRAGES, ALHAMBRA

THE CHAMBER OF REPOSE—BATHS OF THE ALHAMBRA

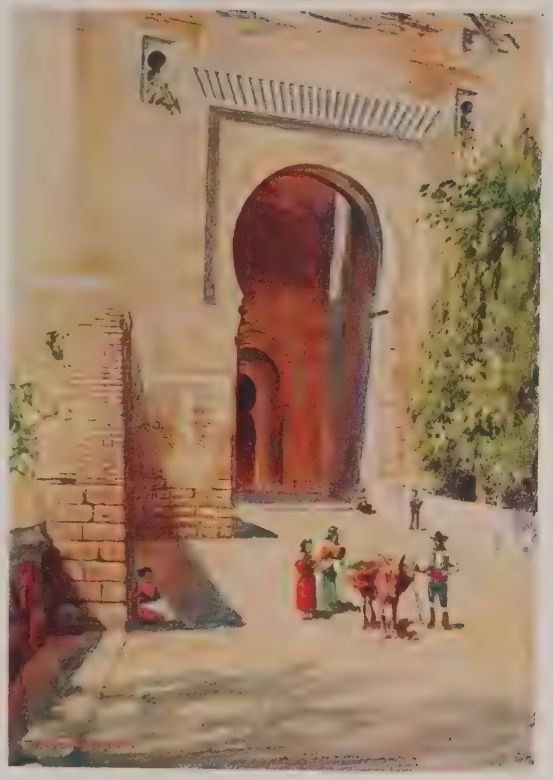
GATE OF LAS GRANADAS

in an alcove, a little table for refreshments were all the household comforts the Moors ever needed.

The much-vaunted Lions' Court (Patio de los Leones) occupies, with the halls opening into it, the south-east quarter of the pile. The arcade running round it is formed by one hundred and twenty-four marble columns eleven feet high, which are disposed irregularly, sometimes singly, sometimes in twos and threes, without at all impairing the harmony of the whole. The arches, which are purely ornamental, exhibit a similar variety of curve, and spring from variously designed capitals. At each end of the court is a charming little pavilion, with a "half-orange" dome or cupola, roofed with bright-hued tiles. In the centre is a fountain, the basin being supported by twelve comical beasts in stone, supposed to represent lions. Belvederes above the arcade look down upon the court, which is asserted to have been the centre of the harem or private domain of the sultan and his numerous family.

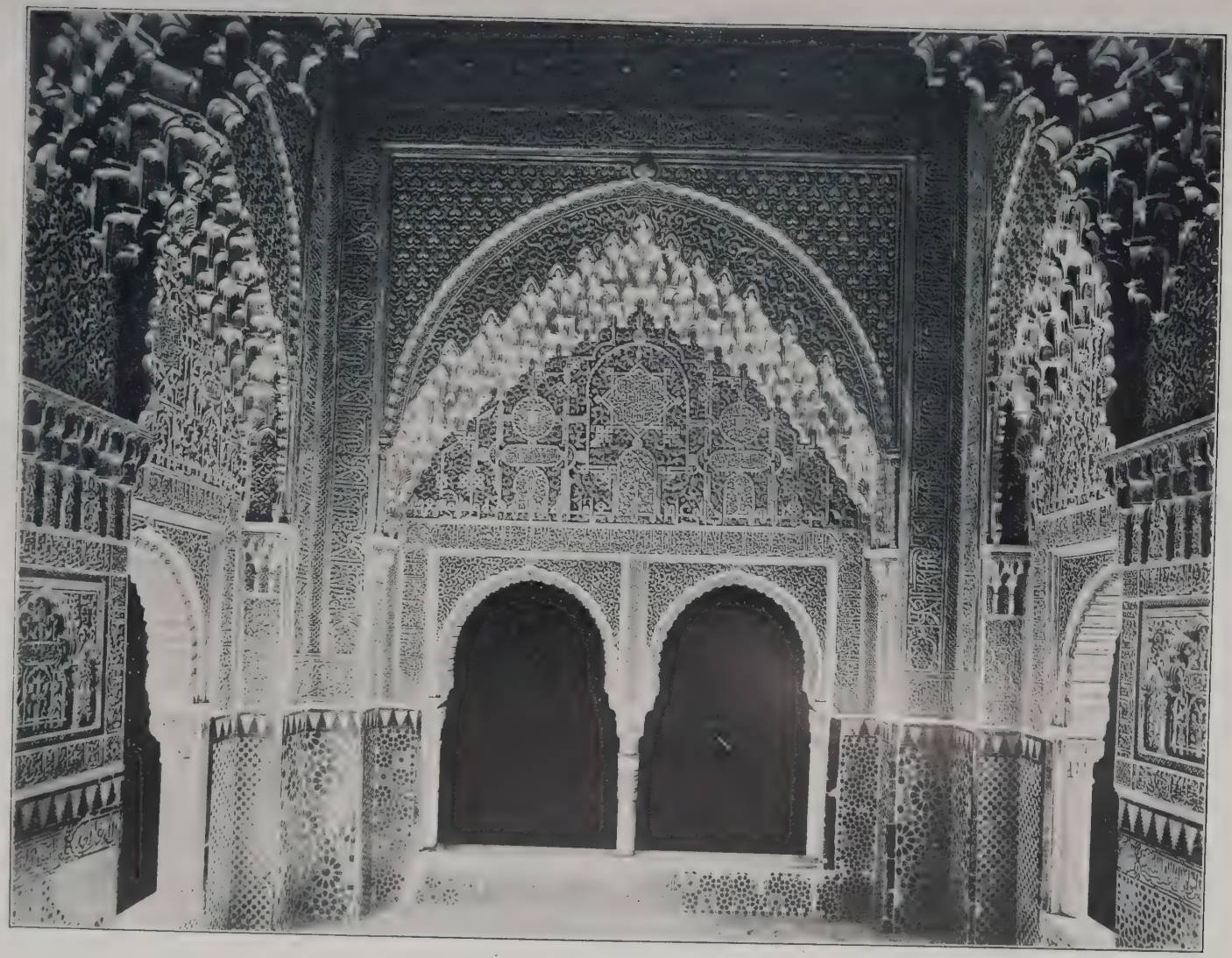
Horseshoe arches admit to the sumptuous apartments to the right and left of the court. We first enter the Abencerrages' Hall, so called from a wholly baseless legend that the chiefs of that name or tribe (Beni Serraj) were massacred here by order of Boabdil. The chief feature of the apartment is its marvellous stalactite roof of carved and painted wood—its plan like that of a star with seemingly innumerable pendants, and sixteen elegant closed windows at its angles. Although so confined and irregular in appearance, it is in reality most regular; the compass of the geometer had more to do in planning it than the imagination of the artist; but its lines are so many, and their combinations so intricate, that the scheme can only be understood after long and patient study.

Opposite this hall, on the other side of the Patio de los Leones, is a similar hall, built, like the court, by the architect Ben Sensid, and believed to have been inhabited by the sultan himself. It derives its name—Hall of the Two Sisters—from two slabs of marble let into the floor. The upper storey is gone; a *mirador*, or latticed balcony, indicates its position. This hall is the most richly and elaborately decorated part of the palace, and seems to have suffered less from restoration than other apartments. Arches

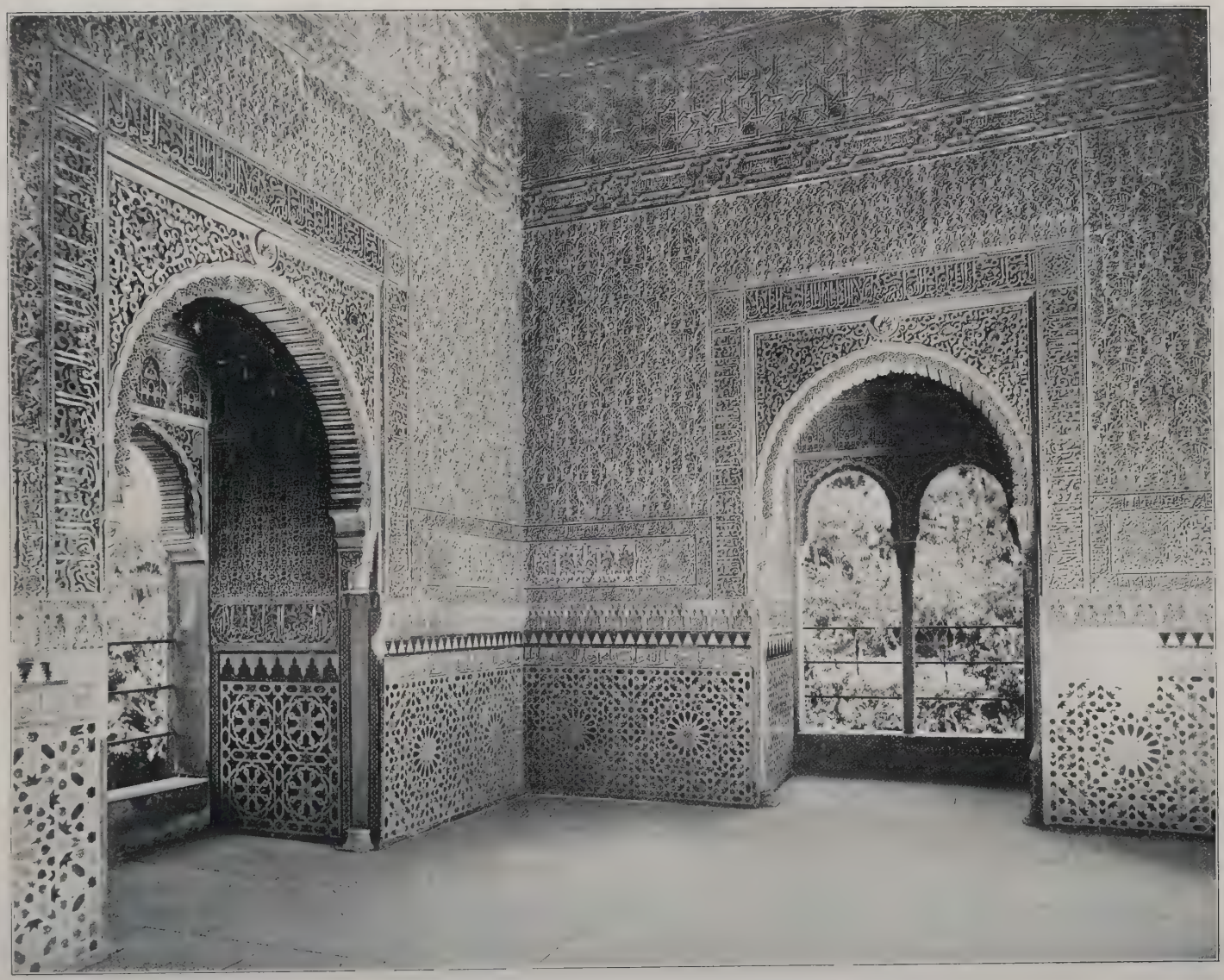


The Alhambra. Gate of Justice.

The Alhambra. Court of the Mexuar. West Façade.



BALCONY OF "DARAXA," ALHAMBRA



INTERIOR OF THE TORRE DE LA CAUTIVA, ALHAMBRA

Generalife.

Acequia Court.

The Alhambra.

Tower of Comares.

Granada. Villas on the Banks of the River Darro.

Granada. View of the Generalife.

The Alhambra.

Tower and Aqueduct.

The Alhambra.

Gate of Justice and the Emperor's Fountain.

lead on each side to alcoves forming almost separate rooms. The windows afford a view of the interior from the floor above. The roof is of the same wonderful stalactite character as that of the opposite hall. Hardly less bewildering and admirable is the intricate lace-work of stucco covering the surface of the walls above the brilliantly coloured dado. In the corner of this superb apartment stands the famous vase or "jarron" described in Davillier's work on Spanish pottery, and fabled to have been discovered, full of gold, in a subterranean chamber of the palace. It dates from the fourteenth century, and is beautifully enamelled in white, blue, and gold.

WEST FAÇADE, PUERTA DEL VINO

The beautiful little chamber, beyond this hall, called the Mirador de Daraxa (from *Darasha*, a vestibule), is perhaps the best preserved apartment in the palace. Its tall windows, once filled with coloured glass, look down on the pretty Patio de Daraxa, and once afforded an unrestricted view of the vega and the mountains.

The stupidly named Sala de la Justicia occupies the eastern end of the Lions' Court. It is a long narrow gallery, into which open seven smaller chambers or alcoves. The hall is lighted by windows let into three cupolas over the archways. The metallic gleam of the azulejos is here seen to the best advantage. But what renders this hall the most interesting in the building is that it contains some of the extremely rare specimens of mediæval Mohammedan figure-painting. These curious pictures are executed in very vivid colours on leather prepared with plaster and nailed on the ceilings of poplar wood. One picture (oval in shape) represents ten personages, nearly all with red beards, who may, with some measure of confidence, be identified with the first ten sultans of Al Ahmar's dynasty. The two other paintings represent some sort of legend—a Moorish "Chevy Chase." The Moors, out hunting, come upon Christian knights whom they vanquish. A damsel, rescued by a Christian knight from a wild man of the woods, is in turn carried off by a gallant Moor, who slays her rescuer. So all ends happily.

The best critics maintain that these paintings were executed in the fourteenth century by order of the Muslim sovereigns, who evidently did not interpret the condemnation of the pictorial arts by the Prophet as absolute; the artist himself was probably an Italian,

TOCADOR DE LA REINA AND DISTANT VIEW OF THE GENERALIFE, ALHAMBRA

The Alhambra. Torre de Los Picos.

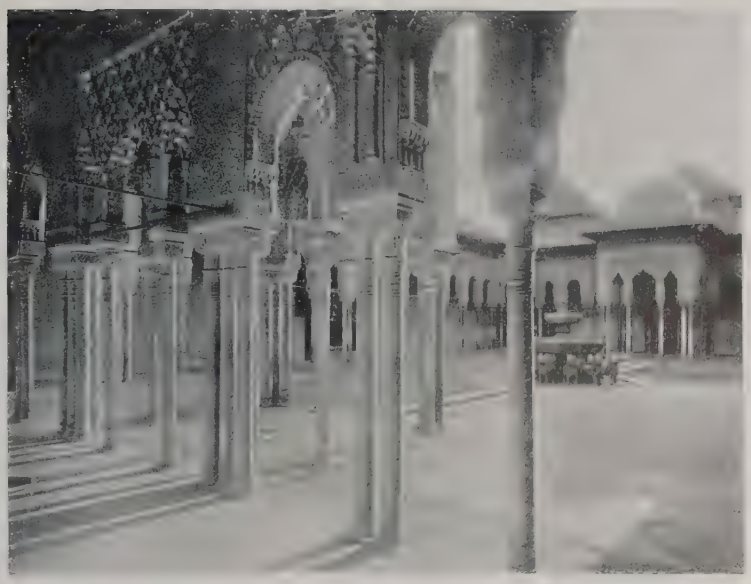
The Alhambra. Garden of Daraxa.

ACEQUIA COURT, GENERALIFE

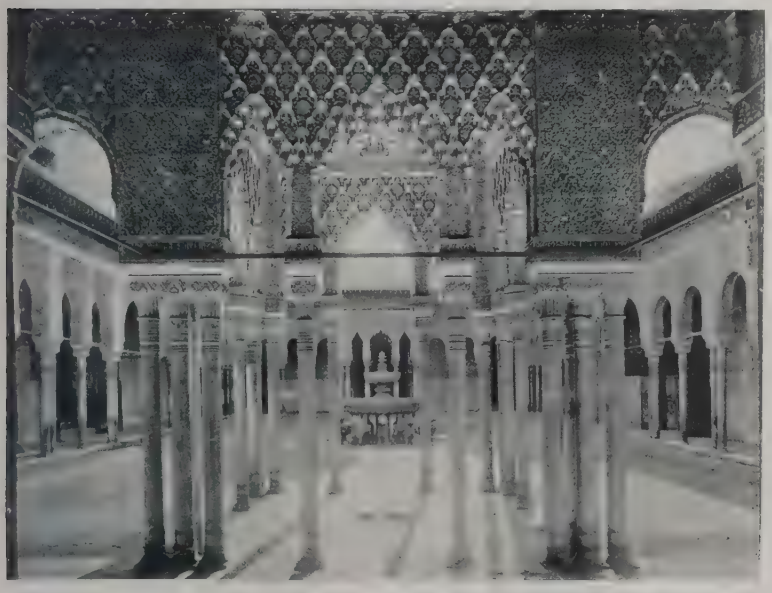
PALACE OF CHARLES THE FIFTH, ALHAMBRA

uninteresting "patio de la Reja," also among the Flemish Cæsar's additions.

We will now turn our attention to the towers and other Moorish buildings outside the palace but within the *enceinte* of the Alhambra. Among the houses shutting in the palace on the east side is a charming little Moorish oratory, or "mihrab," approached through a private garden. At the time of the reconquest it was allotted, with the adjoining mansion, to one Anastasio de Bracamonte, the squire of the Count of Tendilla. The roof is very fine, but the decoration has been unskilfully restored, and the colours are altogether too glaring. The easterly niche, essential to Muslim devotion, can still be distinguished. In a side room may be seen two stone lions—of the same breed as those in the palace—brought here in 1843 on the demolition of a hospital founded by Mohammed V. in 1376. The site of the principal mosque of the Alhambra, pulled down in 1576, is covered by the uninteresting sixteenth-century parish church of Santa Maria. An inscription preserved within it affords us some reason to suppose that a temple stood here in Visigothic ages.

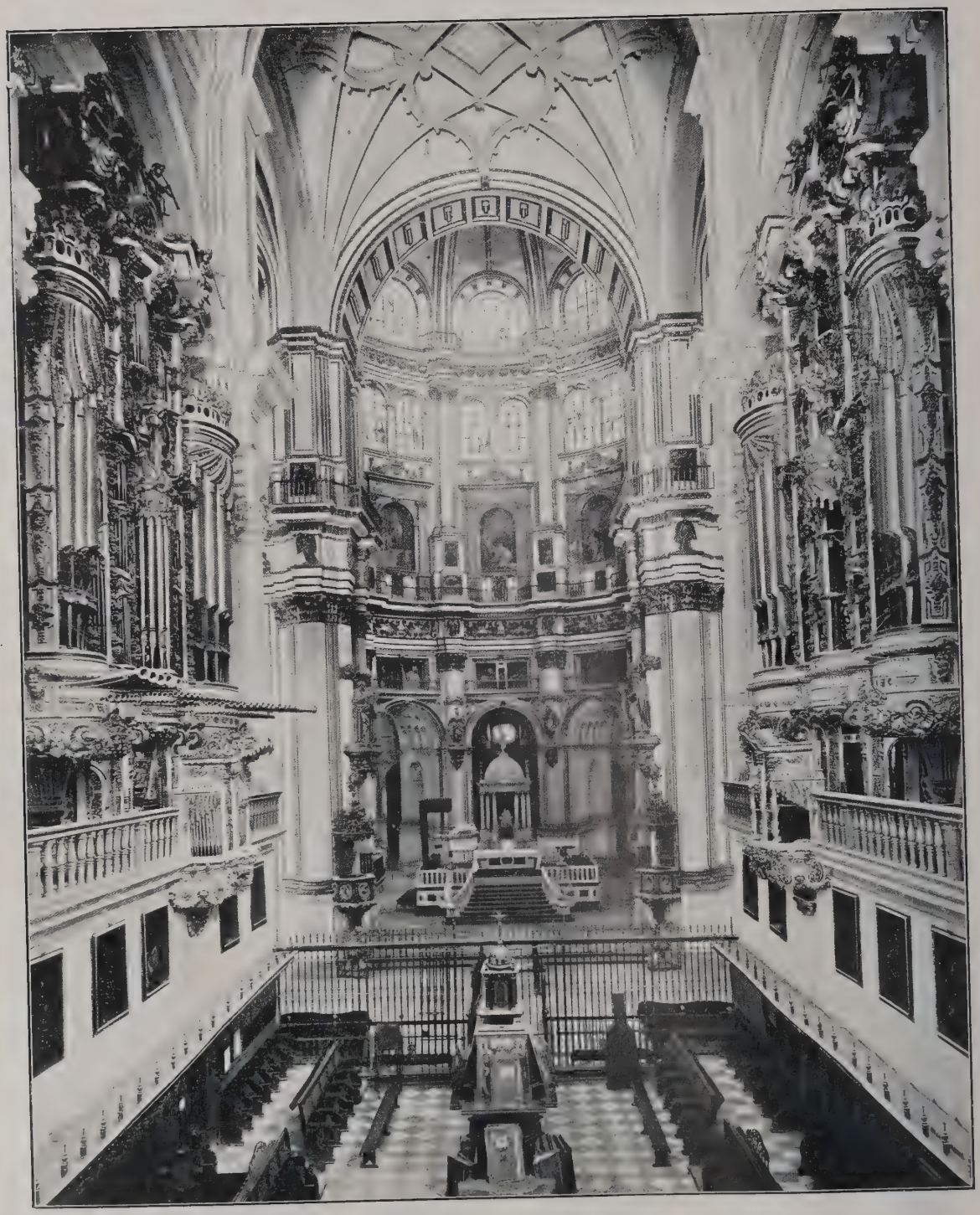


THE COURT OF THE LIONS FROM THE POMIENTE CORNER



THE COURT OF THE LIONS FROM THE TEMPLETE POMIENTE

Many of the eighteen towers flanking the walls contain beautifully decorated



HIGH ALTAR, GRANADA CATHEDRAL

THE SACRISTY, CARTUJA, GRANADA

AVENUES AND HOTELS OF THE ALHAMBRA

chambers. The interior of the Torre de la Cautiva is occupied by a square room more tastefully decorated than any in the palace itself. Rose-coloured tiles with a fine metallic lustre communicate a rich rosy glow to the whole apartment. The interior of the Torre de las Infantas is a small but perfect model of an Oriental dwelling-house. Through the usual zigzag vestibule we reach a hall with a fountain in the centre and alcoves in three of the sides; the upper storey is on the same plan, smaller, but less ornate. The decorative work is florid and elaborate. The view from the flat roof is about the best to be obtained from the fortress. The Torres de los Picos and de las Damas should also be visited. The Torre de los Siete Suelos is in ruins. The legends connected with the Alhambra, none of which are of any great antiquity or deep-rooted, make this the site of buried treasure, and the starting-point of the spectral pack of hounds that scours the streets of Granada.

THE ACEQUIA COURT FROM THE MAIN ENTRANCE, GENERALIFE

More, perhaps, than the handiwork of Moorish emir or Christian emperor, the stranger may be tempted to admire the magnifi-

TOMBS OF THE CATHOLIC SOVEREIGNS, ROYAL CHAPEL, GRANADA

SCEPTRE, CROWN, SWORD, MASS-BOOK, AND COFFER OF THE CATHOLIC SOVEREIGNS, GRANADA

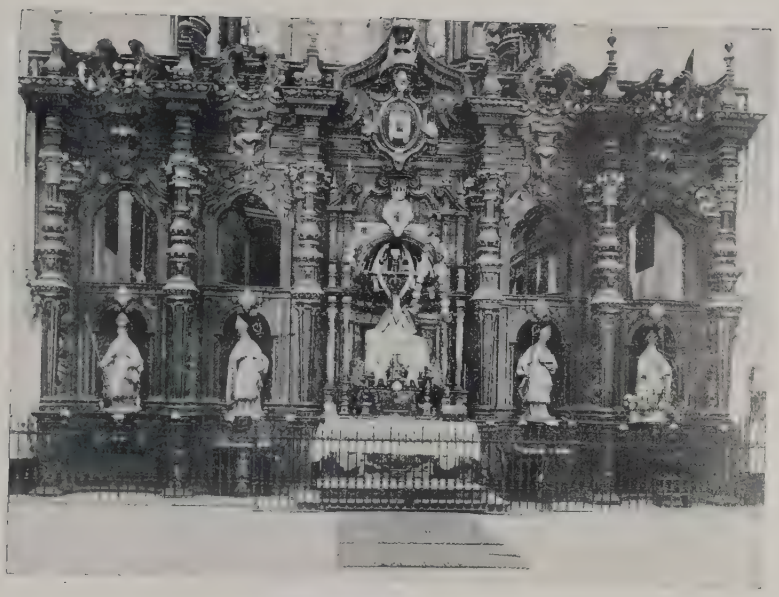
LIMOGES ENAMEL TRIPTYCH WHICH BELONGED TO THE GRAN CAPITÁN (PROVINCIAL MUSEUM, GRANADA)

cent prospects obtainable from the heights of the Alhambra. To the south-east the snow-flecked Sierra Nevada bounds the view, in other directions extends the city and the exuberant vega. The view by moonlight is especially beautiful. The white city gleams with a shimmer that the luminous sky reflects. At night Granada resumes her old Oriental aspect. The fancy strays to Syria, to towns crowning brown hillsides in Palestine. The Christian's by day, Granada at night owns the sway of the Crescent, sailing yet triumphant in the violet sky of Andalusia.

Separated from the Alhambra hill by an ivy-draped ravine is a low eminence, on which stands the pleasaunce of the Generalife—the Trianon of Granada. It was built by a Moor named Omar, from whom it was purchased by Sultan Abu-l-Walid. Thence it passed into the possession of the descendants of Ben Hud, the rival of Al Ahmar, and the ancestors of the present owner, the Marchioness of Campotejar. It is now approached by a long but delightful avenue of cypresses. The buildings are of the slightest description, consisting of a series of narrow whitewashed galleries surrounding three open courts. In a couple of small apartments is a collection of portraits of no artistic merit. One, evidently that of a fifteenth-century gentleman, is absurdly supposed to represent the famous Ben Hud, and still more absurdly has been taken by English travellers for that of Boabdil. The gardens of the Generalife are the most delicious ever planned by man. Water gushes up everywhere and moistens the roots of myrtles, orange-trees, gorgeous oleanders, cedars, and tall cypresses—these, the finest trees, perhaps, in all Spain. Beneath one of these a sultana is fabled (by latter-day writers) to have been surprised in dalliance with one of the ill-fated Abencerrages.

An enchanting view is obtained from the ugly Belvedere, of the Alhambra, the vega, the city, and the mountains. The spot is one which the traveller leaves with the utmost reluctance and the pleasantest recollections.

The other Moorish remains in and around Granada scarcely deserve mention—except the massive gate-towers of Elvira and Monaita, admitting on the north-west side to the ancient Albaicin quarter. This part of the town was the seat of the first or Zirite dynasty of Granada. Some fragments of their alcazar may be detected among the ruinous houses,



THE CHOIR OF THE CATHEDRAL, GRANADA

TOMBS OF FERDINAND AND ISABELLA, PHILIP I. AND JUANA, ROYAL CHAPEL, GRANADA

"THE VIRGIN OF THE ROSARY," BY MURILLO. THE CARTUJA

filthy alleys, and crumbling heaps of masonry and rubble with which the district is covered. This quarter is largely inhabited by gypsies, the miserable beings who are dragged out by the guides to divert the carpet-bag tourists with their antics—curiously called dances. Behind the post-office, a horseshoe arch betokens the Moorish origin of the Casa del Carbon, once the Corn Exchange. The old silk market, or Zacatin, and the Plaza de Bibarrambla, famed in song and story, have lost their ancient character. A *mihrab*, or oratory, has been discovered and restored in the buildings facing the cathedral.

This, with the two sacred edifices abutting upon it, constitutes the second most important monument of Granada. The Sagrario, or parish church, a sombre eighteenth-century pile, occupies the site of an important mosque, used as the cathedral down to the year 1561. The Chapel Royal is the most interesting memorial of the conquest of Granada. Designed by Enrique de Egas, it was completed in 1517. It is a late but pronouncedly Gothic building, with a very simple exterior: the decoration consists mainly of two highly ornate balustrades surmounting each of the two stages. The portal is flanked by the figures of heralds, and over it appears the imperial eagle and shield. The interior is bright and airy; the ceiling is simply vaulted; the decoration, confined to a frieze with a long inscription, testifying that the chapel was built at the command of the Catholic Kings, Ferdinand and Isabella, who respectively died on January 23, 1516, and November 26, 1504. Behind a magnificent grille or reja, executed in 1522 by Maestre Bartolomé of Jaen, are the two gorgeous Renaissance tombs of the founders and of their successors, Philip I. and Joanna. The former is the work of the Florentine, Domenico Fancelli. The faces of the sovereigns, who lie side by side, are portraits, full of infinite repose and dignity. The sides of the tombs are supported by figures of doctors of the Church, the Apostles, &c., and adorned with medallions. Despite the excellence of the details, the monument as a whole is grandiose rather than grand. The same remark applies to the adjoining tomb, designed at Genoa by Bartolomé Ordoñez. The faces are not portraits, and the style is extremely pagan. Finer, on the whole, are the life-like statues of the Catholic Kings in the chancel. The reliefs on painted wood behind the altar, by Philip Vigarni, are of the highest antiquarian

THE HIGH ALTAR, ROYAL CHAPEL, GRANADA

RELICS OF THE CATHOLIC SOVEREIGNS, GRANADA

THE HIGH ALTAR, CHURCH OF SAN GERONIMO

interest, and give a realistic view of the incidents attending the taking of the city and the enforced conversion of multitudes of its inhabitants that followed some years later.

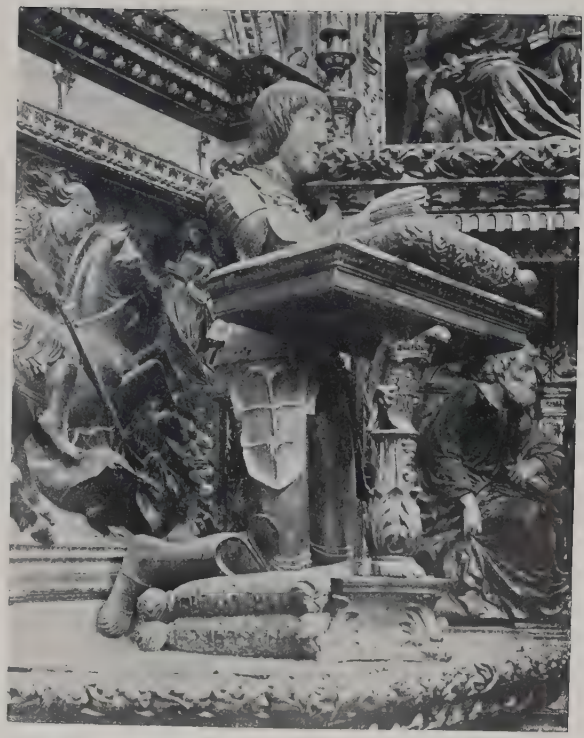
In the vault below the tombs may be seen the plain coffins of Ferdinand and Isabella, Philip and Joanna, and the young Infante Miguel. Ferdinand's coffin alone has been identified.

In the sacristy are preserved several mementoes of the illustrious dead—Ferdinand's sword, Isabella's missal, the standard that she embroidered, and the casket in which were placed the jewels pawned to defray the cost of Columbus's first voyage to America.

The Chapel Royal communicates with the cathedral, planned by Enrique de Egas and built by Diego de Siloe. Begun in 1523 and finished in 1703, the church is built in the Renaissance style on a purely Gothic plan. Fergusson thought it, as regards plan and certain constructional features, one of the finest churches in Europe. The west front, flanked by a massive tower, and partly designed by Alonso Cano, is not very pleasing. The south front is covered by the Sagrario and Chapel Royal, the north front is pierced by the beautiful Puerta del Perdón, a triumph of the plateresque school. The interior, though undeniably grand and impressive, fails, like most Renaissance churches, to stir the religious emotions. It has double aisles, the piers being formed each of four Corinthian pillars. From the black and white marble pavement to the Gothic cross-vaulting it is 100 feet. The dome, built on the arch so much admired by Fergusson, is 220 feet in height. The chancel, thus magnificently roofed, is insulated by an ambulatory, and lit by beautiful stained-glass windows; below these are seven admirable paintings, illustrating the life of the Virgin by the great local painter, Alonso Cano. Among his best works may be included the colossal heads of Adam and Eve, carved above the pulpits on each side of the chancel. The high altar itself is unworthy of its noble setting.

The choir, facing the altar, is in the bad Churrigueresque style. Within it are buried the artist Cano and Mariana Pineda, a heroic lady publicly garrotted by the absolutists

STATUE OF QUEEN ISABELLA THE CATHOLIC, ROYAL CHAPEL, GRANADA



STATUE OF KING FERDINAND THE CATHOLIC, ROYAL CHAPEL, GRANADA

CHURCH OF SANTA ANA

in 1831. The chapels in the ambulatory and the aisles contain several good paintings by Cano, notably "The Virgen de la Soledad," "The Trinity," "St. Paul," and "The Way of the Cross." A "St. Francis" by El Greco adorns the eighteenth-century chapel of Jesus Nazareno, where we find three genuine Riberas. We pass the magnificent late Gothic entrance to the Chapel Royal, designed by Egas. The cathedral contains no tombs of particular interest.

Forming part of the Sagrario is the dark little chapel of Fernando del Pulgar, a valiant knight who, during the last campaign against Granada, rode into the city and set a lighted taper on the floor of the mosque. His descendants ever afterwards enjoyed the privilege of standing covered before the sovereign.

The other churches of Granada may be dismissed with few words. The secularised church of San Geronimo, built by Gonzalo de Cordova, the Great Captain, contains a very fine wooden retablo, the work of several sixteenth-century artists. The high altar is one of Siloe's finest works, and realises his lofty ideal of effecting a truly Spanish renaissance, an idea which bore otherwise little fruit. "The elements adopted by the master were pilasters, arcades, and columns in the classic styles; ogival vaults and Grecian and Roman ornament, with a certain suggestion of the Oriental."

Passing the church of San Ildefonso, where Cano was baptized, and the ugly church of San Juan de Dios, commemorating a really saintly man, we take the road to the Cartuja. This old monastery is remarkable for a church, certainly one of the most extraordinary buildings in Spain. Here the Churrigueresque artists compel your admiration by the exaggeration of the defects of their school. The splendour is breathlessly dazzling, the elaboration of the decoration marvellous. Ebony, cedar-wood, mother-of-pearl, ivory—in short, the most precious materials have been lavishly employed. The presses in the sacristy are undoubtedly the finest works of their kind ever executed. Magnificence is carried to its most extravagant point in the sanctuary behind the high altar, where various coloured marbles are combined with startling effect. Some of the slabs are richly veined with agates, and the hand of Nature has traced some curious semblances of human and

SEPULCHRE BY ALONSO CANO IN SAN GERONIMO, GRANADA

EXTERIOR OF THE CARTUJA MONASTERY, GRANADA

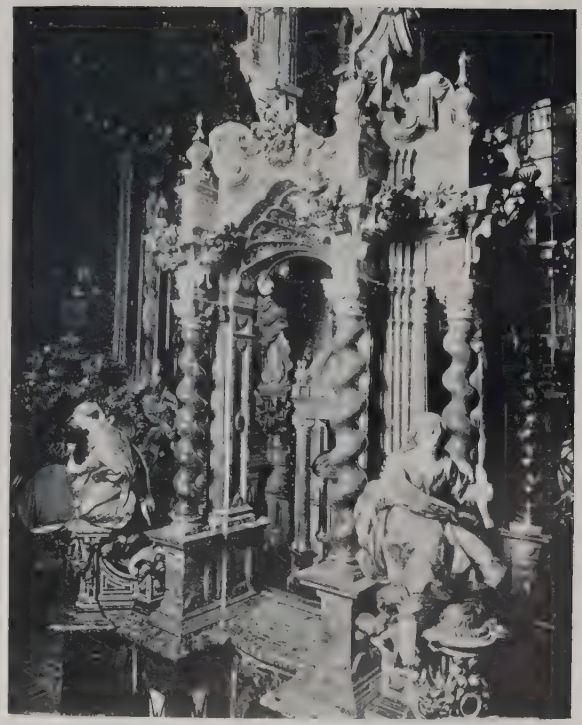
animal forms. The Cartuja, like San Geronimo, was rifled of its treasures by the French under Sebastiani.

Two secular buildings remain to be noticed. Overlooking the picturesque Carrera de Genil is a house with a balcony, over which are boldly inscribed the words, "Esperandola del cielo" ("Looking for it from heaven"). The story goes that Hernando de Zafra, secretary to the Catholic Kings, suspected his daughter of an intrigue. One day, on entering her room, he saw her lover escaping by the window, assisted by her page; he there and then threw the boy out of the window, telling him, in answer to his appeal for mercy, to look for it in heaven. The story has been invented to explain the device. De Zafra had no daughter.

In another part of the town is the Casa de los Tiros, the property, like the Generalife, of the Marchioness of Campotejar. Though the house was built in the sixteenth century, the interior betrays Moorish influence. An Arabic sword, with a richly jewelled hilt and scabbard, is described as the sword of Boabdil.

"ST. BRUNO," BY ALONSO CANO. LA CARTUJA, GRANADA

INTERIOR OF THE CHURCH, CARTUJA, GRANADA



SANTO SANTORUM, CARTUJA, GRANADA

GIBRALTAR

GIBRALTAR, the only spot on the continent of Europe over which the British flag flies, has always loomed large in the story of the Mediterranean. It occupies the most commanding position on earth—at the meeting point of the Mediterranean and Atlantic, the two seas round which all the civilised nations cluster and whose shores have been the great stage of the world's history. The sight of the Pillars of Hercules, especially from a distance, when the habitations of man are invisible, never fails to awe and to impress. And the least patriotic of Britons can hardly fail to be stirred by the sight of his flag floating over this noble gateway to the middle sea.

To the ancients this great rock and that of Ceuta opposite seemed the limits of the world. To penetrate beyond was to tempt fate. Yet this the Phœnicians, inspired by no nobler motive

VIEW OF THE TOWN OF GIBRALTAR

than lust of gold, ventured, even as they did not hesitate to sail round Africa. The rock, of course, had no value as a fortress in Roman days, and it is hard to understand why Tarik ben Zeyad should have selected this point for his landing in 711, as Gayangos alleges that he did. He is said to have built the picturesque tower, or Moorish castle, which stands on the north-west declivity of the rock, and which is scarred and furrowed all over by bullet-marks.

GIBRALTAR

In the Middle Ages the position was a bone of contention between Castilians, Grenadines, and Barbary Moors, frequently changing its owners. One of the sultans of Granada (Mohammed IV.) met his death here. He relieved the Moroccan garrison when they were closely beleaguered by the Castilians, and met with an ill return. He jestingly taunted his

THE FORTIFICATIONS, GIBRALTAR

allies with their inability to defend the fortress, and a day or two later, having sent his army home and meditating a visit to Morocco, he made an excursion to the summit of the rock. He was accompanied by some of the officers whom he had stung by his reproaches. In one of his unguarded moments they threw themselves upon him, pierced him with their poniards, and flung his body from the rock. The corpse was afterwards taken

to Granada, but no attempt seems to have been made to identify or to punish the assassins.

This is the only foul blot on the escutcheon of Gibraltar, whose history is one of glorious feats of arms, of dogged heroism in its defenders, and dauntless gallantry on the part of its assailants. Much honour has been won on this gaunt grey rock. The memory of its audacious capture by Sir George Rooke in 1704, and of the sieges of 1727 and 1779, will live for ever in the minds of Englishmen and of all men so long as valour and arms are held in reverence.

The rock of Gibraltar is only 1430 feet high; but, rising as it does abruptly from the sea, it looks, of course, much higher than many of the Alps and Pyrenees of twice or thrice its elevation. It looks most awesome and majestic, perhaps, from the east, where no sign of life is visible. On the west side, however, you have the brave and beautiful panorama that includes the whole of Algeciras, the green isle which gave its name to the Spanish town, the hills of Spain, and the fortress of Ceuta on the African shore. Along the west side or ledge of rock nestles the town of Gibraltar, very English in character, as well it may be, considering that this place has been two hundred and four years in our possession. The town consists practically of one long street—Waterport Street and Irish Town—which, it need hardly be said, are devoid of any monumental features. The gardens extending to Europa Point are the only spots of scenic interest in this tiny colony. The fortifications have an interest of their own, and a still greater interest for inquiring foreigners, who are not allowed to visit them. The whole rock is believed to be honeycombed with galleries, and in time of war many an innocent-looking cranny and crevice in the grey wall, seemingly only the home of the scorpion or the swallow, would belch forth lightning-flashes of destruction. Gibraltar will fall only by treachery or famine.

The town is in many respects unique. It is a curious sensation to walk, two or three times a day if you like, into a foreign country, altogether different in language, customs, and aspect, as you may do across the waste tract called the neutral ground; to live in one country and go daily to your office in another, as many merchants of Gibraltar do; to be shut in your town at gun-fire, and to know that the keys lie all night beneath the governor's pillow; to buy your meat from Barbary Moors, your vegetables from "Old Christian" Spaniards, your frames and trinkets from Parsees and Syrian Jews, your stamps and postcards from the typical English post-office "Miss." But these novel sensations soon lose their pleasurable character, and "Gib" is no great favourite with those whom business chains to its barren sides. Tangier, Ronda, Malaga, are resorted to as variations from the inevitably monotonous life of so small a colony. Algeciras opposite, the port of entry into Spain, has little to offer to interest the traveller. It has also figured largely in history, and its famous siege is mentioned by Chaucer. It is a well-built, almost modern town, containing no buildings of interest, except the town hall, wherein was concluded that most inconclusive of treaties, the Convention of Algeciras in 1906.

TARIFA

THE southernmost town of Europe is within a few hours' walk of Algeciras. It occupies a low spit of land projecting southwards into the strait. Walled and battlemented, it presents, especially towards nightfall to those passing through the strait, an aspect of singular romance and sternness. It seems what it is, an outpost of armed Europe against the infidel. The interior of the town does not belie the picturesqueness of the exterior. The streets are to-day much as they were in the Middle Ages, when Castilians and Moors were for ever contending for possession of the place. The castle still stands, whence Guzman el Bueno looked down on the murder of his son on a spot now marked by the tower named after him. The window from which the hero threw the knife with which the deed was done is blocked up, but designated by a framework of tiles. The town was the scene of another achievement in 1812, when a small force of English under Campbell and Gough repulsed a greatly superior force under Victor. Tarifa, it seems, does not derive its name from the one-eyed Tarik, but from a less famous Berber named Tarif—the patron saint, I presume, of protectionists. In addition to the castle, the town contains an imposing edifice in the church of San Mateo, with very curious gargoyles. The place is to-day defended by powerful batteries, and is a relatively strong fortress. Ford calls attention to the quaint names of the streets, such as Calle Vergonzonas, Plaza de los Afligidos, &c. (Compare the rue des Chats Bossus at Lille, Land of Green Ginger at Hull, &c.)

BULL-FIGHTING

THE origin and antiquity of bull-fighting in Spain is a subject that has engaged the minds of many writers, and led to much research and interminable discussion. It is most probable that those who incline to the opinion that this pastime was instituted by the Romans are in the right, though there is undoubted evidence that the Moors, if they did not introduce the *corrida*, or *lidiar*, adopted it, and carried bull-fighting to perfection. The sport, however, seems to accord more with the character of the Roman than the Moorish conquerors of Spain, for the Romans possessed a passion for scenes of combat in the arena between gladiators and fierce animals, whereas there is no such strong testimony to show that the Moors took an equal delight in these feats of the circus.

The *taurilia* of the Romans resembled the fights with bulls that may be witnessed to-day in every large town of Spain. Whatever may have been the origin of these contests, it is certain that, since the days of the Moors, the bull-fight has endured as the chief recreation of all classes of the population. There is in no other country any sport that can be compared with it in importance and in the sway of its fascination upon the public. The passion for horse-racing in England is not general, and the diversion owes its popularity in a large degree to the chances of gambling which it offers. Eliminate betting from the turf, and you will find that those who "follow racing" simply from an enthusiasm for rearing and running horses, and those who enjoy the amusement from the mere pleasure of watching competitions in speed between horses form an almost insignificant minority. In this country where horse-racing is regarded as a national pastime, the proportion of the populace that takes any interest in the breeding of the horses, the technique of riding, and racing *per se* is greatly restricted. But this is not the case with bull-fighting in Spain. Here every one from the noble to the mule-driver is learned in all the rules of the game, keenly critical of the exploits of the performers in the ring, and ever ready to talk with fervour upon the absorbing topic.

LUIS MAZZANTINI AND CUADRILLA

The hold which this pastime has upon the Spanish imagination is so strong that it is a part of the national

ANTONIO FUENTES

character, as deap-seated as the sentiments of piety and loyalty, and as powerful as the feeling of patriotism. King or peasant, man or woman, every native of Spain is a lover of the *corrida;* every child plays at bull-fighting as soon as he can walk; and every youth, who would be thought manly and a true son of Spain, yearns to emulate the courage and the dexterity of the *espada.*

Hundreds of volumes have been written in Spain upon the art of bull-fighting, the history of the ring, the lives of eminent *toreros*, and the records of famous arenas. Bull-fighting has produced an array of ardent chroniclers, poets, and hosts of journalists, and it has quickened the brush or pencil of artists from before the time of Goya down to Zuloaga.

GUERRITA, BANDERILLERO

The breeding of bulls for the ring may be described as one of the national industries of Spain. Noblemen endeavour to keep up the breed and the fighting qualities of bulls, and the rearing of bulls is the proper occupation of a gentleman. The beautiful Duchess of Alba, the friend of Goya, was an enthusiastic admirer of the sport, and a breeder of bulls. The *vacadas* or breeding establishments of Andalusia produce the finest fighting bulls. They are considered fit for the combat, or warrantable, at the age of five years, when their value averages about £50 each. Over a thousand of these highly-bred animals are killed in the bull-rings of Spain annually, while the number of horses gored to death is very much larger.

LADIES AT THE BULL-FIGHT

In the old days bull-fights were mimic representations of warfare, in which the true caballero aspired to take part and to distinguish himself. The *toreros* were amateurs belonging to high families, and several of the kings of Spain were expert exponents of the art of the *espada.* Accidents and deaths in the arena were of common occurrence, sometimes several knights were killed during a single performance. At all royal *fêtes* a

THE PICADOR

THE ESPADA

"TRYING A 'BECERRO' OR YOUNG BULL AT TABLADA NEAR SEVILLE."
BY JOAQ. DIEZ

bull-fight was part of the amusement provided. If a prince was born, or married, the event was celebrated by a grand display of bull-fighting, while the coronation of a sovereign was always made the occasion for a brilliant spectacle in the ring. In Madrid these fights were held in the Plaza Mayor, a big quadrangle in the centre of the city. The plaza is surrounded by houses of several storeys high, having balconies and an arcade. The Panaderia, or Royal Bakery, served as a royal stand, and here the Court assembled in the balconies to witness the feats of the grandees, who engaged the fierce bulls with lances. No one of vulgar rank was permitted to take part in the contest.

In early days the *torero* sometimes encountered the bull with a spear, on foot, as may be seen in old bull-fighting prints. The use of horses in the ring came later. Dogs were often set upon the bulls, to incense them, and up to the year 1840 bears and other animals were introduced into the ring. These *combats* have been abandoned. In the old bull-fighting bills we read of "a grand fight between a big elephant and two big bulls." The dogs were of proven courage, and bred for strength and endurance. They often succeeded in pinning the bull by the nose, and holding his head down; but frequently they lost their lives on the points of his horns. Théophile Gautier, in "Wanderings in Spain," describes this bull-baiting by dogs.

"MUÑOZA BULLS, THE PROPERTY OF THE DUKE OF VERAGUA."
BY JOAQUIN DIEZ

Despite the passion which the Spaniard has always exhibited for the bull-fight, the amuse-

ment has been more than once condemned by the Church and State. But such edicts and acts have been withdrawn, and the crowd has once more thronged the amphitheatre. Pope Pius V. issued a proclamation against bull-fighting in the year 1567, but in 1576 Pope Clement VIII. revoked the measure. At a much later date the *corrida* was interdicted by Godoy, but the sport was again revived, and continues to flourish at the present time. The opponents of the ring to-day are in a minority, but their number is slowly increasing, and there seems to be something in the nature of a humanitarian crusade against the sport. One or two publicists are certainly opposed to the pastime.

"CHOOSING BULLS FROM THE HERD OF THE DUKE OF VERAGUA AT THE 'MUÑOZA.'" BY JOAQUIN DIEZ

PRINCIPAL ENTRANCE TO THE NEW "PLAZA DE TOROS," MADRID

Nevertheless, tauromachy will die very slowly in Spain. Bull-fighting holds the popular imagination as by a powerful spell, and it is a deep-rooted institution of the country, revered by high and low. Only at the Plaza de Toros does the Spaniard lose his restraint and gravity, and shout and cheer until he is hoarse. The poorest mendicant in Madrid will go without food for a day to get a seat at the fight. And what can diminish the admiration of the populace for the *torero?* Is he not the idol of the aristocracy, the hero of the people? He earns more than a Minister of State, and infinitely more than a great writer. When he kills a bull with a clever thrust, or smilingly receives the furious onslaught of the beast upon his dangling capa, the Plaza de Toros shakes with the vociferations of the multi-

"HEAD OF A BULL." BY JOAQUIN DIEZ

tude. Flattered by *hidalgos*, courted by handsome *doñas*, applauded by the crowd —the popular *espada* is the greatest man in Spain. Crowds assemble around his hotel to acclaim him as he comes forth clad for the fray in his glitter of tinsel, and glory of silk, plush, and diamonds.

From six to eight bulls are baited and killed at each entertainment. Gautier says that, when he attended a bull-fight in Madrid, eight bulls and fourteen horses were done to death, and a *chulo* slightly wounded. On feast days, in the eighteenth century, as many as six bulls were killed in the morning and twelve in the afternoon.

The training place or "university" of bull-fighters is at Seville, and the most daring of the schools of *toreros* are of the south of Spain. Madrid is the scene of the *espada's* triumph, or of his defeat, for though the spectators at the *corrida* are ever ready to lavish applause upon the clever performer with the lance or sword, they are cruelly critical, and show little mercy towards the timorous or bungling artist. Even the famous Bombita, the Madrid favourite, has known that ominous stillness that succeeds an ill-rendered thrust at a bull of unusual agility. The public will load Fuentes with their gold, and cheer him to the echo when he displays his coolness and dexterity, but the same

PRINCIPAL FAÇADE OF THE NEW "PLAZA DE TOROS," MADRID

public will not hesitate to hiss the best *espada* who ever stepped into the ring, when he commits an impropriety or misses the opportunity of an instant to deliver a thrust of the blade.

"THE TOILET OF THE TOREADOR BEFORE THE BULL-FIGHT."
BY V. ESQUIVEL

As in the old days of the tournament, fair ladies smile upon and favour the bold *torero*. There are instances of the exactions of these high-born patronesses of the sport, which have resulted in death for the *espada* who courted their approbation. It is recorded that a royal lady was so fascinated by an exceptionally agile feat performed by a *torero* that she wished to see it repeated. The desire was conveyed to the performer. "It is more than my life is worth," he said. "It is the wish of the lady," returned the messenger. Bowing low, the *torero* said: "I dedicate my life to Her Royal Highness." Again the bull charged; but this time the unlucky athlete was caught on the horns of the beast, whence he was removed—a corpse.

"BEFORE THE BULL-FIGHT." BY B. FERRANDIZ

It is the custom in England to speak of the *espada* and of bull-fighters collectively as "matadors." The word is altogether inappropriate to the sport. We hear of young gentlemen attending fancy dress balls in London, attired as "a

"TOREADORS PREPARING TO ENTER THE ARENA." BY J. AGRASOT

Spanish matador," or as a "toreador." A bull-fighter in Spain is a *torero* in the general sense, though the word really means one who engages the bull on foot. The performer with the sword, the most important functionary in the ring, is known as the *espada;* and the man who charges the animal on horseback, with a spear or lance as a weapon, is called a *picador*. Throwers of the darts are termed *banderilleros;* wavers of the gaudy cloaks, and the assistants of the *espadas*, are called *chulos*. These are the grades of *toreros* in their order of precedence.

The Plaza de Toros, or bull-ring, of Madrid is a great structure designed by Capra and Rodriguez Ayuso in 1874. It is in the Moorish style of architecture, with a fine façade and an imposing entrance arch. According to one Spanish writer, the total number of seats is 12,605, but other writers give 15,000 and 14,000 as the number. Philip V. built the first bull-fighting arena in Madrid, in 1747, although he was by no means an enthusiast of the sport. The cost of the present building was 3,000,000 reales.

The seats are divided into boxes and open galleries, the boxes, or *palcos de sombra*—seats in the shade—being in the best position for watching the contests during the hot months. In early spring a seat in the sun is to be pre-

"ENTERTAINING THE BULL-FIGHTER." BY ALARCÓN

ferred, for the air of Madrid is keen at this season.

"'HERE COMES THE BULL!'" BY T. FRANCÉS. (NATIONAL EXHIBITION OF BEAUX-ARTS, 1887)

The sight of the Plaza de Toros on the day of a great *corrida* leaves an impression that will not quickly fade from the memory. In the *palcos* are the rank, beauty, and wealth of Madrid, while packed in the humbler seats is a vast mass of the people. The ladies wear *mantillas*, and carry fans, which flutter the whole time; and animation, devoid of any trace of rough behaviour, characterises the immense crowd. A tense hush falls on the throng when the first bull of the day bounds in from the dark *toril*, and confronts his gaily-attired persecutors in the big arena. During the fight the spectators grow excited almost to the verge of frenzy. There is a roar of voices, and the sound of canes struck upon the benches, an indescribable din, which reaches its height when a popular *espada* delivers a dexterous thrust of the blade into the neck of the baffled and infuriated *toro*. While the combat proceeds, there are alternating comments of "Bravo toro," as the bull shows courage, and groans and hisses when the animal displays cowardice or apathy.

"THE UNINVITED GUEST." BY E. MELIDA

INTERIOR OF THE NEW PLAZA DE TOROS, MADRID

Both the bull and the men must act their parts with zeal, energy, and bravery, or the crowd is disappointed, and wont to express disapprobation in an unqualified manner.

On the day of a *corrida* Madrid is roused into a mood of joyous expectancy. The town is *en fête;* the streets are thronged, and every kind of vehicle is seen in the procession to the Plaza de Toros. For an hour the carriages stream in, and the crowd on foot files along to the tiers of seats. Overhead is the vivid sky and a burning sun, which brightens all that it shines upon. Thousands of fans are waving; thousands of dark eyes gleam from the *palcos.* Presently the music begins, from the large orchestra a stirring air thrills the arena, and almost drowns the voices of the crowd. One is reminded of a scene in the amphitheatre in the days of the grandeur of Rome, when gladiatorial contests attracted a vast concourse of all classes of the population, for the same love of daring and agility still sways the passion of the people, and the same indifference is evinced when blood flows.

The tournament opens with an imposing procession of the bull-fighters, arrayed in all the glory of their gala costumes, in which there is a plentiful glitter of tinsel, and spangles, and gold braid. Two *alguaciles*, or mounted men in a bygone garb of the police, ride in front of the troop of *toreros.* The two *espadas*, who are taking the leading part in the *corrida* to-day, come next, and they are followed by the *picadores*, or spearmen, who are well protected with pads and leg-guards. Next come the *banderilleros* or dart-throwers, a nimble company, in bright silk and velvet, and the rear of the procession is made up of *muleteros*, with the gaily trapped mules that are used to drag the corpses of the bulls from the ring.

A bugle note rings out like a challenge, and the key of the *toril*, or bulls' den, is thrown by the President into the arena. The ring is now cleared of all the combatants except a trio of *picadores*, who, sitting astride their wretched nags, await the entry of the bull. Amid the hush, *toro* rushes into the arena, a huge black beast, with elongated horns, a thick, brawny neck, a sleek, shining coat, and a pair of flashing, angry eyes. He paws the ground,

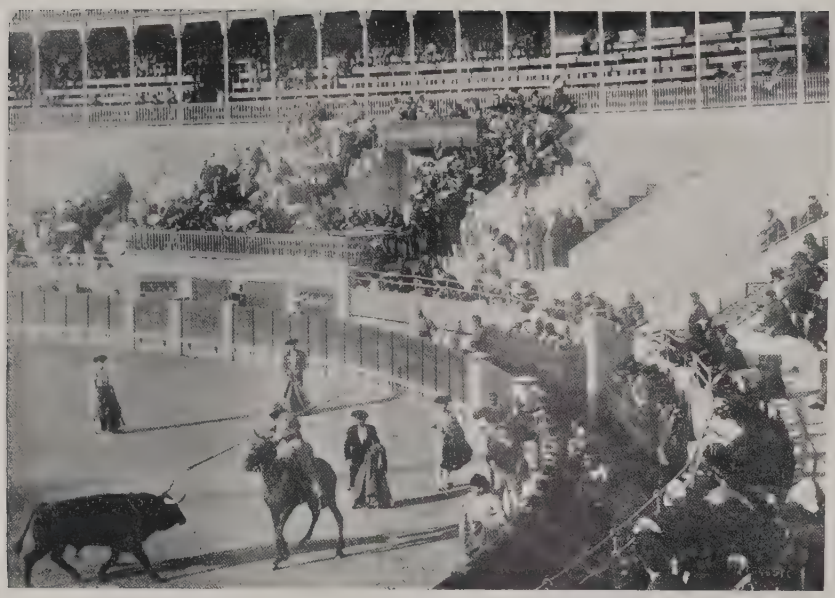
and snorts, and catching sight of the gaudy colours of the *picadores,* lowers his head, and charges them. His assault is received on the blunt point of the *garrocha,* or spear; and, incensed by the pain, he pauses, lashing his tail, and deliberating a second attack. Perchance the bull is not especially fierce or courageous. He has led a placid life on the plains, and has followed the herd-boy as sheep follow a shepherd. But to-day he must fight and die, and if he is indifferent at the sight of his assailants, means must be employed to anger him.

BULL-FIGHT—ENTRANCE OF THE "CUADRILLA"

But a valiant bull needs no such incitement to fury. He is angry with every one, indignant at the whole proceedings, and he charges the *picadores* with terrific vehemence. Sometimes a rider is unhorsed, and, handicapped by his pads and protectors, he is in peril till the attendants divert the attention of *toro.*

The hapless horses are the worst sufferers, for they cannot escape from the ring. They serve as butts for the bull's horns; they are frequently ripped open, and sometimes lifted off their feet by the horns of their maddened enemy. To English eyes it is a heart-rending spectacle to see a sorry old horse, which has patiently served man all his life, urged up to the sharp horns of the bull, and made to receive his cruel charges. The wounded horses lie quivering and expiring in the ring; a look of supplication and suffering in their eyes fills the unaccustomed spectator with compassion, and the sight of their terrible injuries sickens the sensitive.

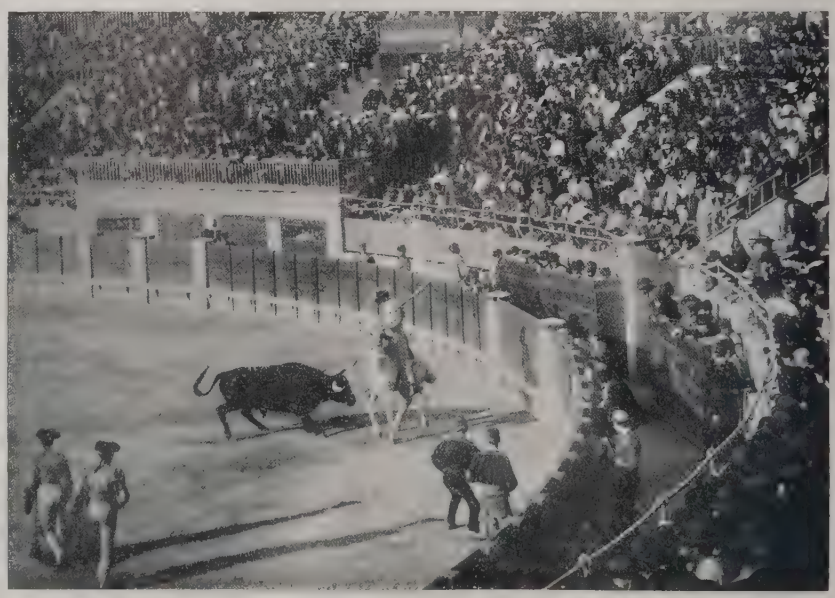
The *banderilleros* now appear, armed with steel barbed darts, adorned with coloured papers, and with coolness and dexterity, they approach *toro,* and throw their stinging missiles at his neck and shoulders. The bull winces, shakes his head, and turns upon his tormentors. He chases one of them across the ring; the pursued *banderillero* vaults over the high wooden barrier, and the horns of the bull resound against the wood with a dull crash. Another dart-thrower runs up, and deftly plants his weapons in the bull's flesh. Again *toro* turns,



BULL-FIGHT—A PICADOR INCITING THE BULL

and as he runs with lowered horns, a third *banderillero* stands in his course, leaps aside at the crucial instant, and delivers his darts.

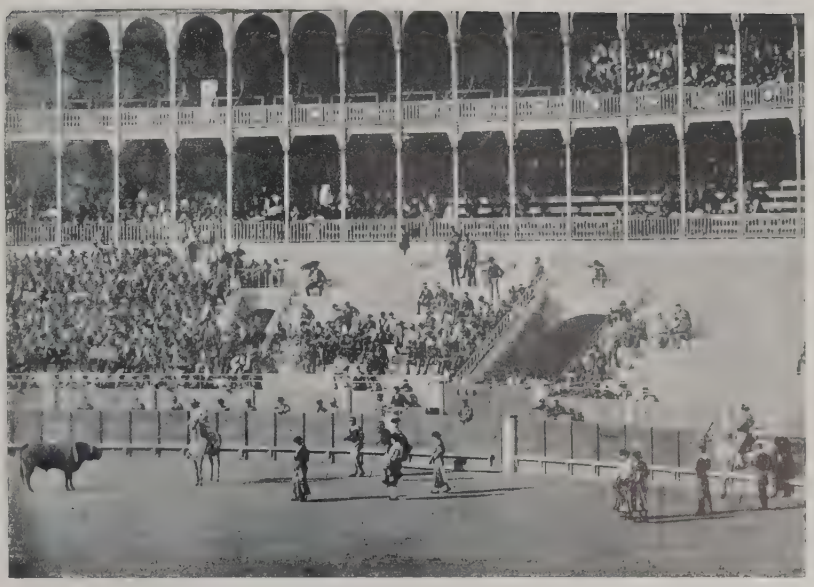
An expert *banderillero* will sit on a chair and await the rush of *toro*. The agility and daring of these performers is very extraordinary. If the bull is apathetic, drastic means are used to stir his anger. The *banderillas de fuego*, or fire darts, are used to arouse his fury. These instruments of irritation are provided with explosives, which startle and infuriate the bull with their noise and their sting. Now and then, a nimble and frenzied bull, when pursuing a *banderillero*, will even leap over the high barrier of the arena, causing tremendous consternation among the spectators. Sometimes a plucky bull-fighter grows bolder, and dares the bull by every imaginable device until, in a fatal moment, he receives a thrust of the horn, and falls bleeding to the ground.



BULL-FIGHT—THE PICADOR

Before entering the perilous arena the *toreros* receive the sacrament from the priest who is always in attendance at bull-fights. During the *corrida* the *padre* remains in waiting in the

chapel of the Plaza de Toros, ready to minister, if need be, to a fighter borne dying from the scene.



BULL-FIGHT—THE PICADOR

The last great act in the drama is the *suerte de matar*. It is then that the *espada* steps into the ring carrying his red cloth over one arm, while the other arm is engaged with the sword. Bowing to the President, the *espada* turns around and faces the bull, who is now somewhat fatigued from his exercise in chasing the *banderilleros* and butting at the horses of the *picadores*. The bull, whose neck bristles with the darts, stands slowly moving his tail, and staring at his new aggressor in sullen anger. Waving the *muleta*, or red cloth, the *espada* advances to *toro*, and impudently flutters the cloth in his face. The bull charges; the *muleta* receives his horns, and is tossed in the air, while the *espada* skips aside. Again and again the bull attempts to impale the man, but only succeeds in striking the *muleta*. Baffled and exasperated, *toro* pauses as though in sober reflection. How can he outwit that smiling, calm assailant who fixes him with an insolent stare? The bull walks round and round the motionless *espada*, trying,

BULL-FIGHT—A "QUITE"

BULL-FIGHT—A "QUITE" OF EL GALLO

as it were, to find a weak point for a charge, but the swordsman follows every movement with a shrewd and practised eye, and even divines what ruse the bull intends to adopt.

It is a wonderful display of coolness and courage. There are moments in the fight between the bull and the *espada* when a deep hush spreads among the spectators; and, then, as the man swerves aside from the on-rush of the beast, a deafening roar goes up from the crowd. The last act is protracted at the discretion of the *espada*, who is always delighted to exhibit his cleverness and nimbleness to his thousands of admirers in the *palcos* and galleries. A master of the art of the *espada* has an extensive *répertoire* of tricks and passes of the sword, which he loves to display, and he will risk his life a dozen times in the afternoon in exhibiting his skill and prowess. Often the bull is stupid. He must be made to prove his mettle. But usually *toro* is already mad with anger when called upon to fight the last duel with the *espada*. It is curious to note how the *muleta* enrages the bull, who

BULL-FIGHT—THE BANDERILLAS

seems to hate it more than the *banderillas* or the pike of the *picador*.

At length the *espada* determines that *toro* shall die. There is only one legitimate way to kill him. The thrust must be delivered in the neck, and the point of the sword should reach the heart. Before this death-stroke there is a stillness and tense feeling in the Plaza. Will the *espada* blunder, or will the blade go home at the first thrust? A rapt excitement is on the faces of the crowd. And now the bull makes his last headlong rush; there is a flash of steel in the sunshine, and the sword pierces the black hide, and the blade disappears up to the hilt. *Toro* staggers, turns and makes a final assault on the *espada*, only to receive the *muleta* on his horns. The bull falls, and blood gushes from his wound. He lies dying amid the thunderous din of applause. During the babel of voices discussing the fight, the mules are driven into the ring, traces are fixed to the horns of the dead bull, and the corpse is dragged out; and with scarcely an interval, another victim is turned into the arena.

BULL-FIGHT—LAGARTIJO AFTER A "RECORTE"

In "Childe Harold," Lord Byron records his impressions of a bull-fight:—

"Thrice sounds the clarion; lo! the signal falls,
The den expands, and Expectation mute
Gapes round the silent circle's peopled walls.
Bounds with one lashing spring the mighty brute,
And, wildly staring, spurns, with sounding foot,
The sand, nor blindly rushes on his foe;
Here, there, he points his threatening front, to suit
His first attack, wide waving to and fro
His angry tail; red rolls his eye's dilated glow.
. . . . . .
Foil'd, bleeding, breathless, furious to the last,
Full in the centre stands the bull at bay—

'Mid wounds, and clinging darts, and lances brast,
And foes disabled in the brutal fray:
Shake the red cloak, and poise the ready brand;
Once more through all he bursts his thundering way—
Vain rage! the mantle quits the conynge hand,
Wraps his fierce eye—'tis past—he sinks upon the sand!"

Every literary man who has visited Madrid, from the Chevalier de Bourgoanne to Mr. Arthur Symons, has given us his impressions of the sport of bull-fighting. De Bourgoanne,

"LAST MOMENTS OF A TOREADOR AFTER BEING ATTACKED IN THE ARENA."
BY R. NOVAS

in his "Travels in Spain" (1789), writes of the severity with which the spectators at the Madrid bull-fights criticised any deficiencies on the part of the *toreros*. Speaking of the final act of the *corrida*, the Chevalier states that, "if the animal immediately falls, the triumph of the conqueror is celebrated by a thousand acclamations: but if the blow be not decisive, if the bull survives and again strives to brave the fatal knife, the murmurs are not less numerous. The *espada*, whose address was about to be extolled to the skies, is considered only as a clumsy butcher. He instantly endeavours to recover from his disgrace, and disarm the severity of his judges."

De Bourgoanne found the Madrileños divided in their admiration for the two celebrated *espadas* of that day. One coterie swore by Costillares; another avowed that Romero was the better exponent of the art of tauromachy. This extravagant enthusiasm of the Madrid

BULL-FIGHT—LAGARTIJO IRRITATING THE BULL WITH A CLOAK BEFORE KILLING HIM

populace, aroused by the bull-fight, greatly bewildered the French traveller; but he admits that, in spite of the indifference evinced by the spectators at the *corrida*, the Spaniard is not lacking in compassion nor "devoid of every amiable and delicate emotion." He relates that the government was alive to "the moral and political inconvenience of that kind of frenzy," and the economists declared that the destruction of so many robust bulls was prejudicial to agriculture. "The reigning monarch," writes the Chevalier, "who endeavours to polish the manners of his nation and to turn its attention towards more useful objects, wishes to destroy in it an inclination in which he perceives nothing but inconvenience; but he is too wise to employ violent means."

An American traveller, writing anonymously in 1831, says that a bull-fight always drew several thousand people to the Plaza. In the winter, states this observer, the *corridas* took the form of combats with young bulls, whose horns were covered with pads or balls. These bulls were called *novillos embolados*, and they were baited by novices and amateurs. This writer describes the tragic encounter of a notable *torero*, known as El Sombrerero, who was so called because he had been a hatter. El Sombrerero was the foremost *espada* in Spain in his time, and he was wont to perform the most valiant feats in the ring. He was once fighting an exceptionally savage bull, which swerved suddenly in a charge, and caught his opponent upon the point of his horns. The *espada* was lifted off, and carried from the ring in a state of insensibility. He recovered of his injuries, and resolved to abandon bull-fighting and to return to his trade of hat-making. But the small earnings of this occupation did not satisfy him, and El Sombrerero went back to the ranks of the bull-fighters. He had, however, lost his nerve, and in a fight at Granada he was hissed for his timidity while engaging a very fierce bull.

Manuel Romero was one of the most popular of *toreros* in 1830. He was a short, rather stout man, though well built and extremely nimble. His features had "an air of cold-blooded ferocity as became one whose business it was to incur danger and

BULL-FIGHT—FRASCUELO IRRITATING THE BULL WITH A CLOAK BEFORE KILLING HIM

to deal death." Romero wore a very resplendent dress in the ring, with much lace and jewellery.

Théophile Gautier describes a *corrida* with the zest of one who found a genuine delight in the spectacle. It is somewhat curious that men of refined instincts can look on unconcernedly at the sufferings of horses and bulls; but human nature presents such singular anomalies in abundance. Gautier relates how Sevilla, a famous *picador*, had his horse lifted off its legs, and tossed in the air by the bull, while the rider maintained his coolness and retained his seat in the saddle. Antonio Rodriguez was a celebrated picador of this day (1840), and Gautier pays a tribute to his valour and extraordinary agility. The favourite *espadas* of this date were Juan Pastor and Joaquin Rodriguez.

Is the courage of the Spanish *torero* declining? There are one-time *aficionados* of bull-fighting who declare that the art is not so exciting, scientific, and well studied as in bygone days, and yet there is scarcely any decline in the absorbing interest devoted to the *corridas* in all parts of the Peninsula. Prosper Mérimée, in his *Lettres à une Inconnue*, written in 1859, supports the view that bull-fighting has deteriorated. He writes: "I was present at a bull-fight on Monday, and it amused me a very little indeed. I was unlucky enough to know all too early in life what a degree of excellence this sport can attain to, and after having seen Montes, I really cannot look at his degenerate successors with any degree of pleasure. The animals have degenerated, too, as well as the men."

No doubt there are many able exponents of bull-fighting still left in Spain, and there are writers in abundance who could probably prove that the sport is as stirring as ever. We, who have not seen Montes and Romero, and other dead heroes of the Plaza de Toros, are scarcely in a position to decide whether the bull-fighter's art has degenerated. If the daring of the *espada* of to-day is called in question, it must be said that while there are men who will stand motionless as statues, and allow a furious bull to sniff at them, and others who will stand still to the rush of a bull, and receive the beast on the point of the sword, there are still fighters prepared to risk their lives in exhibitions of in-

trepidity. There remain some *toreros* who perform the perilous feat of vaulting over the bull with a pole, and many who expose themselves to a deadly thrust of the horns while planting the darts in the animal's neck. The coolness of several of the leading professors of bull-fighting is unquestioned, and it cannot be denied that the patrons of the ring are not still exacting in their desire for hair-raising performances.

It is perhaps correct to state that there is a little more sympathy for the horses than in the old days of the *lidia*. Many Spanish people express disgust at the sight of the mangled carcases of the miserable, worn-out horses, which are forced to

BULL-FIGHT—THE BULL BEING DRAGGED OUT OF THE ARENA

end their hard lives in this cruel manner. But your true *aficionado* has no scruples of pity, and he will assert that a bull does not fight at his best until he has seen blood flow.

Perhaps the greatest of all bull-fighters was Frascuelo. The Spaniards declare that no *torero* has taken his place. Guerra, his rival, was a fine fighter, but he has retired, and lives on his laurels at Cordova. Frascuelo was the leader of what may be called the dare-devil school of bull-fighters. He was always at close quarters with the bull, and he strove to out-do the most daring *espadas* of his day. Bombita, or Bombita-Chico, is a young *torero* of great courage and especially popular in Madrid, where he was born.

Mazzantini is now only seen occasionally in the Plaza de Toros. He is a big stalwart man, but past his prime, though he is still esteemed by his admirers as the best fighter in Spain. Conejito, who was wounded in Barcelona in 1903, is another favourite of the

public. But the first exponent of bull-fighting is, in the opinion of the majority, the handsome and plucky Fuentes. This *torero* is not only a proficient *espada ;* he plays all the parts in the ring except that of *picador*. Fuentes exercises a weird power over his bulls. He fixes the bull with his keen eyes as he approaches him, and steps backward, slowly followed by the enraged and fascinated *toro*, in whose neck he deliberately sticks a dart. The spell of this man's eyes has a subtle influence which seems to utterly bewilder a bull. Again and again the bull advances to the attack, only to turn aside from the glare of the *espada's* eyes.

The favourite device of Bombita is to kneel on the ground, shaking the *muleta* in the bull's face. In such a position it is, of course, almost impossible for the *espada* to skip aside when the bull charges, and the art of the trick lies in receiving the horns upon the red cloth. Guerra, sometimes called Guerrita, used to allow the bull to pass so close to him that his side was often scratched by the point of the horn.

Every stratagem and feat of the *espada* in the final *suerte* of the ring has its technical name, such as *pase de pecho*, *pase natural*, and *paso por alto*, and all these tricks are closely watched and criticised by the vast concourse of spectators. Fuentes has written learnedly upon the theory and practice of his art, describing the various *pases* minutely. Those who are interested in the literature of the bull-ring will find a complete account of the life of the bull, from the placid days of youth upon the plains down to the last tragic scene in the Plaza, in *Los Toros*, an illustrated pamphlet by E. Contreras y R. de Palacio. Fuller and more advanced "tauromachian" literature may be purchased in Madrid. Among the works of note are Bedoya's *Historia del Toréo*, *Annales del Toréo*, by Velazquez, and *En la Plaza*, by Pascual Millan. There are several magazines and journals much read by the devotees of the sport, such as *La Lidia* and *El Toréo*. Bull-fighting is a subject of perennial interest in Madrid, and the *literatura taurina*, issued in the city, would fill many book-shelves.

Pascual Millan describes the bull-fight as "a grand spectacle in which art, bravery, nobility, light, sun, colour, animation, and beauty" all play a part. This writer asserts that the theories of bull-fighting can rarely be carried into practice, as there is nothing stable or fixed in the art. Pepe-Illo, a famous *espada*, wrote a treatise on the conduct of the fighter in the arena, which was highly interesting; but, had his views been put into practice, they would "have excluded every bull-fighter from the arena." Señor Millan thinks that rules are impossible; that everything done in the ring is the outcome of inspiration on the spur of the moment. Lagartijo sums up the matter thus: "Bull-fighting is very simple: you place yourself in front of the bull, the bull comes and you move away; you do not move away, then the bull moves you away. And there you are."

The directions as to moving aside when the bull charges are plain enough, and the counsel is obvious. But in the method of avoiding the horns of the bull lies the art of the *espada*, and in this movement he reveals his genius, and displays adroitness, grace,

and daring. No proficient performer ever allows *toro* to chase him about the ring. He bounds aside as the bull bears down upon him, and receives the furious attack of the beast upon the fluttering *muleta*. Sometimes the red cloth is waved aloft, high over the bull's horns, causing the animal to rear upon his hind legs in a savage effort to wreak his rage on the offending *muleta*. An expert *torero* knows perfectly well that the bull directs his fury at the fluttering cloth or cloak rather than at the man who manipulates it.

The boldest of bull-fighters, Espartero, stood so pluckily in the path of a charging bull that he was more than once thrown several yards by a violent butt from the beast's horns. This fighter used to employ his fists upon the bull's head, and his method was always to fight at the closest quarters. It was said that Espartero suffered more fear of coming to want in his old age than of death by the horns of a bull; and in his desire for fame and wealth, he continually courted tragedy in the ring and behaved with reckless daring. Espartero was killed in 1894 during a fight with the first bull of the day.

Guerra retired in 1899, and his leave-taking was a source of much regret among the *aficionados* of bull-fighting, who declared that he was the last of the great *toreros*. Pascual Millan, the chronicler of modern bull-fighting, asserts that the successors of Guerra cannot be compared with him for refinement and grace in their displays. He gives prominence to Antonio Fuentes, "the only one who came into the ring with some foundation, bringing a certain personal note which raised him a few inches above the common level." Among the living exponents of the art of the *espada* may be mentioned Torerito, Torres, Reverte, Ronal, Algabeño, and, above all, "Bombita."

The *corrida* may seem to assume an undue importance in the life of Spain. It is, however, to be regarded as a reflection of the Spanish character, and bull-fighting in Madrid cannot be dismissed as a mere recreation of the mob. Bull-fighting is taken seriously among a serious-minded people, who regard it as one of the great institutions of the country. It is a survival of the warlike temper, a manifestation of the love of courage and the admiration for endurance, and it remains as the last vestige of the traditions of the age of chivalry in Spain.

This intense enthusiasm, this profound interest in the killing of bulls is bewildering to the foreigner, who cannot accept the sport in such a serious spirit. It is almost as grave a matter as a canon of the Church whether an *espada* wields the sword in accordance with the tradition of the ring. The writers upon bull-fighting are divided into schools of critics and eulogists, who dissect every *pase* minutely, or extol the "æsthetics" of a finished artist with the darts or the sword. There are volumes of serious literature upon the *lidia*, which amaze the stranger who peruses them. We have nothing like it in the sporting literature of England. Our books upon hunting or racing are not written with all the earnestness and fervour of treatises on matters of faith; but the taurine monographs of Spain are composed in the temper of piety, and the rules of the ring are set down as though they were the articles of a creed. When a famous jockey appears in the street,

he is not mobbed by a crowd of admirers; but the *espada* in Spain is acclaimed everywhere as a great hero and the darling of the people.

Bull-fighting is a deep-rooted passion of the people of Spain, and it has to be reckoned with in any examination of the Spanish character. Its ethics and its sociological significance cannot be discussed here. We must accept the *corrida*, whether we approve of it or not, as one of the chief institutions of the capital of Spain. Madrid is the Mecca of the bull-fighter.

THE END

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Edinburgh & London

WORKS ON SPAIN

BY

ALBERT F. CALVERT

Impressions of Spain

By Albert F. Calvert, with Portraits, Maps, and over 300 Illustrations.

IN this volume the author, who is already well known as the writer of several standard works on the Discovery and Exploration of Australia, has recorded the results of his long and intimate connection with a country which, by its antiquity, its history, and its wonderful possibilities, has always exercised an irresistible fascination for English writers.

Mr. Calvert, in the course of a first flying visit, was so deeply impressed with the mineral resources and the potential commercial wealth of Spain, that he returned again and again to the country, travelling far and wide to make himself familiar with its cities, studying its peoples and its institutions, and examining the Gothic and Moorish monuments of its ancient grandeur. He brought to his observations not only the keen perceptions of a special correspondent, but a wide experience of other countries, and a sympathetic understanding of the political and internal disturbances against which the nation has had to contend. He was quick to realise that in Spain, Europe had not to reckon with an effete and decadent race, but with a people of reviving energies and unfaltering ambitions, waiting only for that turn of the tide in the affairs of men and countries that will lead them to more stable fortunes and more enduring prosperity than they have ever known.

Recognising the potentiality of Spain's future, Mr. Calvert also became aware how greatly the resources of the country had been under-estimated, and how persistently its people had been misunderstood. The acceptance of this error promoted a desire in the author to oppose it, and he has collected his notes and arranged them with the object of giving English readers a faithful, if inadequate, idea of Spain as it is to-day. His impressions, his descriptions, and his opinions are coloured by an unfailing sympathy with his subject. He has endeavoured, with more than partial success, to grasp the Spanish point of view. "It may be," he writes in the preface, "that my personal relations with the Spanish people have been more fortunate than that of some other authors, whose books on Spain I have seen; but in a somewhat wide experience of countries and men, I have never met their equals in courtesy and true consideration to the stranger within their gates. I have encountered all sorts and conditions of men in the sunny South, the rugged North, and the thriving East of the Kingdom, and from each and every one I have received nothing but kindness and goodwill."

The illustrations got together in this volume constitute a complete panorama of Spain; they have been produced with infinite care and by the most perfect process.

PRESS NOTICES

El Vanguardi, Barcelona (4th December 1903).—"Mr. Albert F. Calvert, distinguished English traveller and author, has published in London a magnificent volume, under the heading of 'Impressions of Spain.'

"It is the best book which has been published abroad concerning Spain."

La Publicidad, Madrid (18th December 1903).—"The whole of Spain will assuredly be grateful to the said author for the publication of this, which, among other pleasing characteristics, is the work of a lover of Spain, a fervent friend, and enthusiastic admirer of our beloved country."

El Diario Español, Barcelona (18th December 1903).—"It is, indeed, an exquisitely tasteful album, a recapitulation of the impressions received in Spain by a traveller as discreet as he is minute in detail."

El Graduador, Alicante (22nd December 1903).—"Both the author and the publishers have rendered our country service by the publication of this work, because it gives information relating to all that is worthy of notice in Spain that the dwellers in Great Britain should have. . . ."

Times (27th November 1903).—"Mr. Calvert covers a great deal of ground, and treats a great many subjects. There is an immense number of portraits and views."

Daily Mail (26th December 1903).—"Mr. Calvert's work is the result of experience derived from a series of visits extending over many years.

"Mr. Calvert lends to his theme freshness of colour, detail, and good judgment."

Daily News (31st December 1903).—"No work of recent times so adequately depicts with pen and picture Spain and its people with so sympathetic an appreciation of its greatness and charm."

Pall Mall Gazette (15th December 1903).—". . . Its charm—for it has a charm of its own—consists in the author's whole-hearted enthusiasm for his subject. He is so frankly fond of Spain and the Spaniards that his fondness must infect the most hostile reader."

Commercial Intelligence (23rd December 1903).—". . . It is pleasant to come upon such a book as Mr. Albert Calvert's 'Impressions of Spain,' a work that is wholly charming if only for its enthusiasm, a

somewhat rare quality. Mr. Calvert has a wide and intimate acquaintance with Spain, and has given us an appreciative and discriminating account of some of his experiences among an interesting people in a beautiful country.

"The book is beautifully printed and profusely illustrated."

Chamber of Commerce Journal (January 1904).—". . . We confess that rarely have we seen a book that afforded us greater interest and pleasure than Mr. Calvert's handsome volume."

Western Mail, Cardiff (18th December 1903).—"The author, Mr. Albert F. Calvert, F.R.G.S., is a man of many travels and of trained observation, and his knowledge of the country under consideration is both broad and intimate.

"The author has chosen his material with much skill and care, and has presented it in attractive and convincing form."

Birmingham Gazette (26th December 1903).—"Mr. Calvert has travelled much in Spain for many years, and has recorded in this volume his impressions of people he has met and places he has seen in the course of his journeyings."

Western Daily Press, Bristol (26th December 1903).—". . . Mr. Calvert has not written what, in the ordinary acceptation of the term, is known as a guide-book; but still, in a delightful way, he imparts a very large amount of information, and over and over again gives evidence of keen observation and power of deduction. . . ."

Western Morning News, Plymouth (24th December 1903).—"Those who have read Mr. Calvert's books on Australia will be eager to welcome this new book from the same pen. The fresh land and the new people call forth the same happy and skilful picturing power. If the reader perceives a more favourable verdict on the Spaniards than is usual, the fact is probably due to the sympathetic attitude of the traveller, and to his longer stay amongst these valiant Southerners."

Hull Daily Mail (19th December 1903).—". . . Mr. Calvert does yeoman service to the land which has enlisted his so evident hearty graces and goodwill. His book makes such surprisingly pleasant reading, and its views and photographs inspire such wonder and admiration, that many misconceptions induced by past hostilities perforce fade into forgetfulness, and the reader has insight anew into the Spanish land and people."

Liverpool Courier (22nd January 1904).—"Sunny Spain is undoubtedly a land to entrance the traveller. Rich alike in her physical features, her history, romance, poetry, art and natural resources, she offers an endless variety of charm to the visitor. Mr. Albert F. Calvert, F.R.G.S., in his book, 'Impressions of Spain,' has touched upon every aspect of the country and its inhabitants. . . ."

Keighley News (9th January 1904).—". . . The work is got up well in every sense, and is thoroughly interesting."

Morning Advertiser (21st December 1903).—"Practically all that is interesting to the historical student, art lover, and geographical inquirer as to ancient and modern Iberia, is embraced within the scope of Mr. Calvert's ample and attractive pages."

Athenæum (2nd January 1904).—"Mr. Calvert has written a sensible book in his 'Impressions of Spain,' profusely furnished with the usual photographs."

Observer (6th December 1903).—"A simple record of impressions of people I have met and places I have visited during a series of many journeyings in different parts of that greatly interesting and much-misunderstood country. Very fully illustrated."

The Field (23rd January 1904).—"We may say that we can heartily recommend this book to our readers; as, beside being written in a pleasant, readable style, it contains much really useful information."

Lloyd's Newspaper (13th December 1903).—"There are many people who travel much, yet to whom Spain is still an unknown country. If they take up this book it is highly probable that they will make the sunny land their next holiday place, so great are the attractions Mr. Calvert shows it to offer. But whether travellers or stay-at-homes, the volume will be found full of interest to all readers who desire to know something of other lands besides their own. The author is evidently much in love with Spain and her people; and when one has read what he has to say about them, the wonder would be if he were not.

"Nearly 300 photographs illustrate this very handsome, fascinating, and informing volume."

Court Circular (19th December 1903).—"Mr. Calvert's records of his travels are always interesting. His impressions are those of a shrewd man of the world who is not content to accept for gospel the first tale which any old-timer or inhabitant may tell him. He is inclined to get at the truth, and his inclination seldom leaves him at fault. I have read, in the past, with much interest, the record of his explorations in Australia; with an equal amount of interest I have perused his 'Impressions of Spain.'

"I can honestly recommend the book to any one desirous of acquiring a knowledge of Spain as the country exists to-day."

Public Opinion (4th December 1903).—"Mr. Calvert's name is so intimately associated with Australia and Australian exploration, in deed as well as in word, that it is with some curiosity we turn to this beautiful book on Spain. Whether in the South Seas, or the South of Europe, Mr. Calvert carries with him an eye which notes all the salient features of interest in a country and a people."

T.P.'S Weekly (11th December 1903).—"Spain seems a field for the camera at present: the photographs which illustrate Mr. Calvert's considerable work are really beautiful. . . . It is very interesting and well written."

Mining Journal (19th December 1903).—"The book is beautifully illustrated and printed, and the author may be congratulated on a work that is by far the best he has produced."

Bookseller (17th December 1903).—". . . 'Extensive and peculiar' are the obvious words to apply towards Mr. Calvert's knowledge of Spain, which he evidently knows very thoroughly, from Tarifa to Cabo de Peñas, and from Castellon to Salamanca. Add to this intimate knowledge of country and people, that craftiest of literary knacks, the imparting in the most pleasing of styles the impressions of eye and ear to all whom it may concern, and the excellencies of the work are immediately patent. Scarcely a town of note in the Peninsula is left unnoticed by Mr. Calvert in this volume; of each he has naturally much to say."

Publishers' Circular (25th December 1903).—"We have hitherto so closely associated Mr. Calvert with Australia and the mining interest that it seems difficult to imagine him, as a book writer, in any other aspect. But the good attributes which carried him to success in his previous volumes, the faculties of quick observation, great energy, and readiness of description, would serve him in his exploration of any country; and of this we have ample testimony in his present work. Like the others, too, it abounds in illustrations."

Bookseller (17th December 1903).—"We must lay stress upon the fact that the volume is embellished by a series of the most delightful and artistic photographs dealing with the country, and with innumerable cosas de España, thus putting the final touch upon a work which ought to be in the hands of every one who would know something of the most maligned and, possibly, the most delectable country in Europe."

Christian World (7th January 1904).—"The book is almost an album of Spanish views, which will delight readers who know Spain, and set those who have not had the privilege longing to visit that land of romance and sunshine."

Western Mail (18th December 1903).—"Mr. Calvert's descriptions of town and country, interesting though they are, are surpassed by his delineation of national character and his narrative of personal relations with the people. He has none of that jaded humour sometimes met with in men who have sated their curiosity with sight-seeing, and have made an exhaustive acquaintance, as they think, with every type of human nature. On the contrary, his interest is fresh and warm, and he is frankly enthusiastic about his subject."

Western Daily Press (26th December 1903).—"In a delightful way he imparts a very large amount of information, and over and over again gives evidence of keen observation and power of deduction."

Bristol Mercury (23rd December 1903).—"Seldom have we met with a book more freely dotted with pictures of every time—architectural, personal, and rural."

Scotsman (3rd December 1903).—"He contrives, without becoming prosy or dull in the slightest degree, to convey an immense amount of information."

The Alhambra of Granada

Being a Brief History of the Moslem Rule in Spain from the Reign of Mohammed the First to the final Expulsion of the Moors, together with a particular Account of the Construction, the Architecture, and the Decoration of the Moorish Palace, by Albert F. Calvert, with 80 Coloured Plates and nearly 300 Black and White Illustrations (New Edition).

THE first edition of this handsome work having been exhausted within a few months of its publication, it has been found necessary to reprint it in response to the continuous demands for copies from Spain and America, as well as from the collectors of Great Britain. The author was inspired to undertake the work by the surpassing loveliness of the Alhambra, and by his disappointment in the discovery that no such thing as an even moderately adequate illustrated souvenir of "this glorious sanctuary of Spain" was obtainable. Keenly conscious of the want himself, he essayed to supply it, and the result is a volume that has been acclaimed with enthusiasm alike by critics, artists, architects, and archæologists. His ambition was to produce such a souvenir of the Red Palace as he had desired to obtain after his visit to Granada, and the achievement of his purpose has been acknowledged in the assertion of a well-known reviewer that the book "exercises on the reader something of the fascination which inspired its production, and conveys much of the subtle and enduring beauty of the place."

The publication of "The Alhambra" was accorded a reception by the Press which was remarkable for its tone of unanimous and cordial appreciation. It has been variously described as, "this standard work upon a standard subject"; "among the most important art works that has been published during recent years"; "the most complete record of this wonder of architecture which has ever been contemplated much less attempted"; "one of the most magnificent books ever issued by the English Press"; "a fitting memorial of one of the greatest of human achievements"; "perfect in description and equally perfect in artistic illustration"; and "one of the most sumptuous of modern tomes." "In this book," one writer declared, "Mr. Calvert has not only done signal service in the cause of archæology, but has placed British architecture under a deep obligation."

The author's "conscientious industry and literary thoroughness in the exhaustive treatment of an elaborate and worthy theme," have been commended as "contributing as much as anything to bringing home to men's minds the greatness of the Moors and the crowning civilization of their rule"; and "it may be doubted," another writer has declared, "if Irving, or any other visitor, would perceive half as much of the beauty of the Alhambra." The Duke of Mandas, the late Spanish Ambassador in London, who was entrusted by Alfonso XII. with the restoration of the Alhambra, in a letter to the author said: "The text is even more beautiful than the illustrations. . . . I spent twenty-seven months very near the Palace of the Arab Kings, and I am reading, eagerly and reflectively, all that you, with so much erudition, have written concerning it." The King's Chamberlain, the Duke of Sotomayor, wrote in warm terms of "your interesting and beautiful work on the Alhambra"; and His Majesty, Alfonso XIII., in accepting a copy of the work, expressed his "heartfelt thanks and appreciation."

In Spain the publication was welcomed with equally gratifying cordiality. *El Graduador*, in acknowledging the "good service rendered to our nation" by the issue of "The Alhambra," said: "We had previously read all the books dealing with the sumptuous edifice at Granada, but in all truth we must say that Mr. Calvert has, in many ways, surpassed those which up to the present have appeared in our country and abroad." The *Diario de Barcelona*, in a lengthy notice in which the writer "cannot praise the book sufficiently," declares "Mr. Calvert has come and done worthily that which we should have done years ago." Mr. Calvert's task, with regard

to the illustrations, was entirely confined to that of selection and exclusion, for when his design became known in Spain, he was inundated with offers of pictures of every description. Artists placed their studios at his disposal; collectors begged him to regard their galleries as his own; and students directed his attention to little known publications on the subject. The best illustrations in the publications of Girault de Prangey, J. Bourgoin, John F. Lewis, and of James C. Murphy, who spent seven years in the study of the artistic marvels of the Alhambra, are reproduced here for the first time, together with the beautiful plates of Owen Jones, who disposed of a Welsh inheritance in order to produce his great works on the "Plans, Elevations, Sections, and Details of the Alhambra," and his "Grammar of Ornament," which has been described as "beautiful enough to be the horn-book of the angels."

In his preface to the first edition, Mr. Calvert wrote: "The Alhambra may be likened to an exquisite opera which can only be appreciated to the full when one is under the spell of its magic influence. But as the witchery of an inspired score can be recalled by the sound of an air whistled in the street, so—it is my hope—the pale ghost of the Moorish fairy-land may live again in the memories of travellers through the medium of this pictorial epitome." It was with this end in view that the author devoted himself to his task, and it has been admitted that by the aid of black and white and colours he has achieved his ambition in the production of a tangible remembrancer of the delights of this Granadian paradise—

"Where glory rests 'tween laurels,
A torch to give thee light."

PRESS NOTICES

Building World (10th September 1904).—"It is hardly too much to say that this is one of the most magnificent books ever issued from the English Press."

Bookseller (7th September 1904).—"The author is thoroughly acquainted with that country, and few writers would be better qualified to describe the Alhambra. . . . One is really puzzled where to begin or where to stop, in praising the illustrations."

Financial News (8th September 1904).—"The coloured designs open up a new world to an artist, and offer a boundless field of investigation and admiration to a student of Arabian architecture and decoration."

Morning Post (8th September 1904).—"Though the historical and descriptive text forms a valuable feature of the volume, Mr. Calvert relies chiefly on the illustrations. . . . Many beautiful coloured plates are given, and the book affords an inviting opportunity of studying this beautiful example of Moorish art."

British Architect (9th September 1904).—"It is, perhaps, the most complete record of this wonder of architecture which has ever been contemplated, much less attempted."

Morning Advertiser (12th September 1904).—"Mr. Calvert's book will be a valuable addition to the library, a beautiful and interesting ornament for the book-table, and a treasure to the student of decorative art."

The Western Daily Press (12th September 1904).—"Mr. Calvert gives us a Book Beautiful. He has crowned his work by 'The Alhambra,' a much more elaborate, still more beautiful book."

Sussex Daily News (15th September 1904).—"Mr. Calvert, who is eminent as a traveller, writes with charm and power, and he may be said to have given to the world the final book on the Alhambra."

Nottingham Express (17th September 1904).—"Among the works dealing with the Alhambra and its artistic beauties, the present sumptuous volume by Mr. Calvert stands *facile princeps*. It is the last word on the subject. No praise is too high for the manner in which the coloured blocks have been produced. They are superb."

Review of Reviews (October 1904).—"As the famous palace of the Moorish Kings stands alone in its glory among the marvels of the architecture of the world, so Mr. Albert F. Calvert's beautiful volume, 'The Alhambra,' has a pride of place that is all its own among the books of the month."

El Graduador, Alicante (3rd October 1904).—"We have previously read books dealing with the Alhambra, but we must say that Mr. Albert F. Calvert has, in many respects, surpassed those which up to the present have appeared in our own country and abroad."

Ely Gazette (21st October 1904).—"Altogether this is one of the most beautiful books of modern times."

Publishers' Circular (29th October 1904).—"Mr. Calvert has given to the public many finely illustrated volumes before this, but never anything so thoroughly artistic as the present production. . . . It may fairly lay claim to being one of the most artistic productions of the year."

Guardian (2nd November 1904).—"This volume is artistically excellent. Its beautiful pictures and drawings set before us the Moorish work with all the marvellous details of colour and design."

Sphere (4th November 1904).—"The quality of the illustrations is certainly above criticism. Every detail of the famous Moorish Palace is presented in a series of exquisite coloured plates."

Daily Telegraph (24th November 1904).—"Both Mr. Calvert and his publishers may be congratulated on a collaboration which has produced the standard work upon a splendid subject."

Diario de Barcelona (14th December 1904).—"The publication of the book of Señor Calvert will contribute not a little to making the monument known and to obtaining its preservation. . . . He has produced a work which we do not hesitate to describe as quite complete, well arranged, and truly magnificently illustrated. . . ."

Eastern Daily Press (28th September 1904).—"This remarkable masterpiece of book production."

Sussex Daily News (15th September 1904).—"A splendid work, perhaps the most sumptuous book on Spain which has ever been produced. . . . A magnificent book which is not likely to be superseded for many years to come."

Sphere (4th November 1904).—"This is, I imagine, quite the most beautiful book upon the Alhambra issued in England."

Sportsman (13th September 1904).—"By the publication of his superb pictorial guide to the Alhambra, Mr. Albert F. Calvert has not only done signal service in the cause of archæology, but has placed British architecture under a deep obligation to him for compiling such a complete, artistic, and architectural record of the famous Moorish Palace. . . . Mr. Calvert is to be congratulated on the authorship of a notable work of art."

Globe (28th September 1904).—"The sumptuous volume on the Alhambra can fairly be counted among the more important art books which have been published during recent years."

Moorish Remains in Spain

Being a Brief Record of the Arabian Conquest and Occupation of the Peninsula with a Particular Account of the Mohammedan Architecture and Decoration in the Cities of Cordova, Seville, and Toledo, by Albert F. Calvert, with many Coloured Plates and over 400 Black and White Illustrations, Diagrams, &c.

THE wonderful and irreproducible monuments of the lost art of the Moors, which are gradually disappearing from the four great capitals of Mohammedan Spain, have been made the subject of many books, some inadequate and unsatisfactory, others so rare and expensive as to be practically inaccessible to the general public.

The author of this volume was inspired to undertake the work by the surpassing loveliness of the Moorish monuments of Granada, Cordova, Seville, and Toledo, and by his disappointment in the discovery that no such thing as an even fairly adequate illustrated souvenir of them was obtainable. Keenly conscious of the want in his own experience, he essayed to supply it, and the result was, in the first place, a book upon the Alhambra that was acclaimed with enthusiasm alike by critics, collectors, artists, architects, and archæologists. His desire was to produce such a pictorial memento of "this glorious sanctuary of Spain," as he had sought for in vain after his first visit to Granada, and his success has been acknowledged in the admission of a well-known reviewer, that the book "exercises on the reader something of the fascination which inspired its production," and "conveys much of the subtle and enduring beauty of the place." "It may be doubted," another writer has declared, "if Irving, or any other visitor, would perceive half as much of the beauty of the Alhambra."

The publication of "The Alhambra" was accorded by the Press a reception which was remarkable for its tone of generous appreciation. In England it was welcomed as "a fitting memorial of one of the greatest of human achievements . . . perfect in description, and equally perfect in artistic illustration." In Spain, the author was acknowledged to have produced a book that has "surpassed all those which have up to the present appeared in our country and abroad," and to have "done worthily that which we should have done years ago." The Duke of Mandas, the late Spanish Ambassador in London, in a letter to the author, declared that "the text is even more beautiful than the illustrations"; the King's Chamberlain, the Duke of Sotomayor, wrote in warm terms of "your interesting and beautiful work on the Alhambra"; and His Majesty, Alfonso XIII., in accepting a copy of the work, expressed his "heartfelt thanks and appreciation."

In subsequent and prolonged visits to Spain, Mr. Calvert realised that while the Alhambra has rightly been accepted as the last word on Moorish Art in Spain, it cannot be regarded as the solitary monument of the splendour and might with which the Arabs stamped their virile and artistic personality upon Andalus. The Arabian sense of the beautiful put its seal upon Cordova, and made the city its own; it blended with the joyous spirit of Seville; it forced its impress upon the frowning forehead of majestic Toledo. In these three cities Mr. Calvert found the supplement of the art wonders that he had described in "The Alhambra"; and encouraged by the reception accorded to that work in Spain and America, as well as in this country, and by the gracious permission of King Alfonso XIII. to inscribe the work to His Majesty, he undertook to produce the result of his further researches in this volume on "Moorish Remains in Spain."

For the historical data, and some of the descriptions contained in this book, Mr. Calvert has levied tribute on a large number of authors—Don Pascual de Gayangos, the renowned translator of Al Makkari; the "Handbook" and the "Gatherings" of Richard Ford; Sir William Stirling-Maxwell's "Don John of Austria"; "The History of the Conquest of Spain," by Henry Coppée; Washington Irving's "Conquest of Granada"; Miss Charlotte Yonge's "Christians

and Moors in Spain"; Stanley Lane-Poole's "The Moors in Spain"; the writings of Dr. R. Dozy, of Leipsic; Muhammed Hayat Khan's "Rise and Fall of the Muslim Empire in Spain"; Hannah Lynch's "Toledo"; Walter M. Gallichan's "Seville"; "The Latin-Byzantine Monuments of Cordova"; "Monumentos Arquitectōnicos de España"; Pedro de Madrazo's "Sevilla"—these, and many less important writers on Spain, have been consulted.

In the scheme of this work the author has made the letterpress subservient to the illustrations. From the nature of Arabian art, and the characteristic minuteness of the details of which Morisco decoration is composed, lengthy descriptions of architecture, unaccompanied by illustrations, become not only tedious but positively confusing to the reader, while, on the other hand, a sufficiency of illustrations renders exhaustive descriptions superfluous. Inadequate and misleading as photography, and even colour process blocks must prove in conveying a sense of beauty, which is almost untranslatable, it is in these reproductions that the art of the Moors will be best understood. As in the case of "The Alhambra," Mr. Calvert's task, with regard to the illustrations, was entirely confined to that of selection and exclusion, for when his design became known in Spain, he was inundated with offers of pictures of every description. Artists placed their studios at his disposal; collectors begged him to regard their galleries as his own; and students directed his attention to little known publications on the subject. The best illustrations in the "Monumentos Arquitectōnicos de España," and the rare publications of Girault de Prangey, and J. Bourgoin, have been reproduced here for the first time; and while photographers have been employed in Cordova, Granada, and Seville to obtain new views of the various Moslem monuments existing in those cities, libraries and museums have been explored for old prints and pictures illustrative of the same subjects at a previous period of their history. Neither time, labour, nor expense has been spared to make the volume complete and representative, and in this respect it has a distinct technical value to artists, designers, and decorators, apart from its purely artistic beauty. A series of 200 designs, produced to illustrate the composition and development of various schemes of Arabian ornament, will be found of special interest to students of Moorish art.

It is in this unique collection of illustrations, rather than in the written word, that the author has striven to do justice to his subject. In his preface he admits that "neither by camera, nor brush, nor by the pen can one reflect with any fidelity the effects obtained by the Moorish Masters of the Middle Ages. In their art is to be found a sense of the mysterious that appeals to one like the glint of moonlight on running water; an intangible spirit of joyousness that one catches from the dancing shadows of leaves upon a sun-swept lawn; and an elusive key to its beauty which is lost in the bewildering maze of traceries, and the inextricable network of design. The form, if not the fantasy, of these fairy-like, fascinating decorations, may, however, be reproduced, and this I have endeavoured to do."

These illustrations are reproduced by the latest and best methods; and the volume, which is handsomely printed and bound, makes its appeal, both as a work of art and as an exhaustive record of an art that is dead.

PRESS NOTICES

Times (6th July 1906).—"It is an excellent piece of work."

Daily Telegraph (8th August 1906).—"A deeply interesting historical treatise on one of the most picturesque periods of European history."

Standard (5th February 1907).—"It is distinctly a treasurable volume."

Pall Mall Gazette (5th April 1906).—"It is really impossible to do justice, in a journal of this kind, to the sumptuous volume. To do that, we should have to summon all the resources of the colour printer's art to our assistance in order to reproduce them in a special *edition de luxe* of the *P.M.G.* . . . The making of this book must surely have been a veritable labour of love; and love's labour has certainly not been lost."

Spectator (7th April 1906).—"This is one of the books to which a simply literary review cannot pretend to do justice."

Academy (19th May 1906).—"Mr. Calvert has produced a beautiful book."

Crown (24th May 1906).—"It is certainly one of the most interesting books of the year."

Liverpool Post (20th June 1906).—"It is in every way worthy of its fascinating subject."

Birmingham Daily Post (20th April 1906).—"Not only is the book carefully thought out and well arranged, but it is written in a most sympathetic spirit, and abounds in passages of real eloquence."

Dundee Advertiser (17th March 1906).—"The illustrations are simply manuals of reproduction."

Outlook (21st April 1906).—"We cheerfully admit Mr. Calvert into the ranks of those whom posterity will applaud for delightful yet unprofitable work."

Antiquary (July 1906).—"In many respects this handsome volume is a timely wedding present for his Spanish Majesty, as it is a gorgeous literary tribute to the beauty of three jewels in the Spanish Crown—Cordova, Seville and Toledo."

Connoisseur (October 1906).—"No surer guide could be followed than Mr. A. F. Calvert, in his two scholarly and richly illustrated volumes, the first, published some time ago, dealing with the Alhambra, the second, now under notice, with other Moorish Remains in the Peninsula."

Life of Cervantes

A New Life of the Great Spanish Author to Commemorate the Tercentenary of the Publication of "Don Quixote," by Albert F. Calvert, with numerous Portraits and Reproductions from Early Editions of "Don Quixote."

THE Tercentenary of the publication of the First Part of the immortal romance of "Don Quixote" has been seized by the author as an excuse for issuing a new life of Miguel de Cervantes Saavedra. It is, admittedly, somewhat late to weave new laurels for the brow of Spain's chiefest author—the last word on "Don Quixote" has been spoken. The great contemporary of Shakespeare has long since come into his own among the world's heroes; no country has forborne to do him honour; no literature is complete that is without a translation of his book.

But while it is, perhaps, not quite correct to say that Cervantes is more talked about than understood in this country, the fact remains that while his career forms as eventful and varied a history as that of the knight-errant of La Mancha himself, the number of biographies of the Spanish writer in the English tongue is curiously limited, and those that exist are so rare as to be almost unobtainable. Several hundred works of biography, commentary, and criticism of Cervantes' life and writings have been published in various languages, but they do not include a handy, concise, and readable introduction to the study of the author, such as this volume is intended to supply.

The author has no new data to offer, but he has put forth his conclusions, where they traverse the judgment of other writers, with all reserve; and on points of fact he has accepted the verdict of the majority of the authorities on the subject. As in the case of our own Shakespeare, the details of Cervantes' life are meagre and veiled with uncertainty. "He passed through the world," as Aribau tells us, "as a stranger whose language was not understood." He had no Boswell at his elbow, but we have sufficient contemporary evidence of the man and his character to recognise the truth of posterity's judgment: "Fearless in peril, strong in adversity, modest in triumph, careless and generous in his own concerns, delighting in conferring favours, indulgent to the well-meant efforts of mediocrity, endowed with a sound and very clear judgment, and an imagination without example in its fecundity."

The illustrations which Mr. Calvert has secured for the volume will ensure it a warm welcome among Cervantists. The twelve title-pages of various editions of Cervantes' works, and the illustrations from some of the earliest impressions of "Don Quixote," are of special interest; and, in default of an authentic likeness of the inspired Spanish author, a choice is given of all the best-known artistic attempts to repair the omission.

PRESS NOTICES

Standard (14th March 1905).—"This seasonable little book is one that should serve a useful purpose."

Daily News (14th March 1905).—"An admirable, condensed biography."

Westminster Gazette (16th February 1905).—"We recommend the book to all those to whom Cervantes is more than a mere name."

The Queen (4th March 1905).—"This is really a capital and most interesting little book."

Vanity Fair (2nd February 1905).—"Nothing could be more useful than this careful and authoritative book."

Dublin Express (20th March 1905).—"The 'Life' is written in a thoroughly interesting and readable manner, and its historical accuracy is fully vouched for."

El Defensor de Granada (15th March 1905).—"The book constitutes a most opportune literary jewel."

El Graduador, Alicante (15th March 1905).—"The most notable work dedicated to the immortal author of 'Don Quixote' that has been published in England."

Globe (30th January 1905).—"Written in a straightforward unaffected style, this short memoir omits little of real importance in the consideration of its subject."

Granada: Present and Bygone

By Albert F. Calvert, with 20 Coloured and 8 Half-tone Illustrations, and over 200 Line Drawings in the Text.

EXTRACT FROM PREFACE

NO city in Spain possesses so much fascination for the foreigner as the old Moorish capital of Granada. Toledo boasts a greater antiquity, Seville may flaunt a larger share of sensuous beauty, but the mysterious charm of the City of the Moor is irresistible. Few that set foot in the halls of the Alhambra escape the spell that legend has woven about the palace—the spell which inspired the pen of Washington Irving and by him communicated to his Anglo-Saxon contemporaries. Since Prescott revealed Granada as a second Troy and glorified the campaigns of the Catholic Sovereigns into a fifteenth-century Iliad, the keenest rays of criticism and the coldest surveys have failed to dispel the glamour which makes the city the Mecca of every pilgrimage beyond the Pyrenees.

To the Spaniard, Granada is an epitome of seven centuries of national aspiration and endeavour. It is at once the coping-stone of the edifice of Spanish nationality, the noblest monument of a vanished civilization, the high-water mark of Moslem culture.

The enchantment of the Alhambra has held me captive since my first visit, and consumed me with the desire to make better known its manifold beauties. At times, indeed, I have been accused of an excess of enthusiasm for my subject, but in the following pages I have endeavoured to approach the last stronghold of the Spanish Moor in a critical, if not entirely dispassionate, mood. And I have found (as others have found before me) that its beauty becomes the more admirable the better it is understood.

It has been with me a labour of love to bring together and to condense the appreciation of a variety of authors—English, French, Spanish, and German—who have written of the history and art of Granada. It is unnecessary, perhaps, to name all the works that I have consulted, but I take this opportunity of mentioning one among them, which, while it has been of exceptional value to me, seems to be hardly known outside the city of which it treats. I refer to the "Guia de Granada," by Don Francisco de P. Valladar, the learned and courteous Annalist of the Province, to whom, with peculiar pleasure, I hasten to confess myself indebted.

With the aid of the text I hope that the visitor to Granada will be helped to a fuller appreciation of the city and its history, but as a souvenir of a visit this book will have its greater value in the pictures with which it is enriched. In my three previous publications on Granada and the Alhambra I relied almost entirely upon the art of the photographer, but in the present case I have invested the illustrations with a personal note by revealing the place with the assistance of contemporary artists. Of these pictures, all of which have been specially drawn for this book, the twenty coloured illustrations are by Mr. Trevor Haddon, R.B.A., and the black and white drawings are by him, Walker Hodgson, Louis Weirter, M. Green, F. H. Gallichan, and M. Reed.

PRESS NOTICES

Morning Post (29th June 1908).—"Full of excellent descriptions and interesting information."

Standard (29th June 1908) —"A scholarly book."

Globe (8th July 1908).—"It is a history, and an artistic, archæological and architectural guide."

Liverpool Daily Post (22nd July 1908).—"We are thankful for falling under such able and sympathetic guidance."

Pall Mall Gazette (15th May 1908).—"From the pen of a well known and prolific enthusiast on Spanish subjects."

Publishers' Circular (30th May 1908).—"We heartily commend his book to all lovers of the beautiful."

Spectator (30th May 1908).—"A specially good volume."

Glasgow Herald (3rd July 1908).—"An admirable album and souvenir of Granada."

Saturday Review (25th July 1908).—"The book is excellently adapted for travellers, and treats, perhaps, more fully of the town of Granada, as well as of the Alhambra itself, than any other book upon the subject which is easily attainable."

The Field (18th July 1908).—"The intending tourist cannot do better than to study it. . . . A volume that we can strongly recommend to the notice of our readers."

Country Life (6th June 1908).—"Indispensable to any future visitor."

Scotsman (1st June 1908).—"A beautiful and readable book which every visitor to Granada will desire to possess."

Post, Chicago (1st August 1908).—"The closing chapter on the great painter Alonso Cano is of particular interest. . . . It is so informative in its character that one reads it with a peculiar satisfaction."

Southern Spain

By Albert F. Calvert, with 75 Coloured Plates and Maps.

EXTRACTS FROM PREFACE

FEW travellers have leisure enough to traverse the wide realm of tawny Spain in its every part. Those who must confine their attention to a single province naturally select Andalusia, where all the Northerner's preconceptions of the South find realization. The wild scenery of Southern Spain, the gay open-air life of the people, the monuments attesting the splendour of the extinct civilization of the Moor, the spell of romance which still holds its cities, makes this land one of the most interesting and fascinating in Europe to the artist, the archæologist, and the dreamer.

The present volume, mainly the embodiment of personal impressions and observations, is intended partly to supply the place of a guide-book to this part of the Peninsula, and with that object I have brought together as much of history, art, and topography as the traveller is likely to assimilate. Into the descriptive matter I have introduced a little gossip, which will, I hope, be not found altogether irrelevant, and may serve to beguile the tedium of a bare recital of facts.

While I have endeavoured to make the book as useful to travellers as within the prescribed limits was possible, I have essayed to give it, by means of the illustrations, a more permanent value. It is on the brush rather than on the pen that I have relied to convey an idea of the gorgeous panorama of Southern Spain, and to recall to the returned traveller his impressions of the land.

As a vade-mecum, then, for the tourist, and as an album and souvenir of the fairest portion of the realm of the Catholic King, I hope that the present volume will be of use to the public, despite the shortcomings it doubtless contains.

PRESS NOTICES

Daily Mail (21st November 1908).—"It is one of the most attractive books of this fine series (Black's Colour Series)."

Standard.—"This book on Southern Spain will delight almost every class of reader. . . . All who intend to travel in this part of glorious Spain will do well to study it."

Evening Standard (28th October 1908).—"A colour book of more than ordinary charm and distinction."

Scotsman (26th October 1908).—"Prose and pictures together make a delightful book."

Glasgow Herald (4th December 1908).—"The volume is worthy of the series of beautiful books to which it comes as an addition."

Manchester Courier (4th December 1908).—"Few volumes put forward so strong an appeal to the lover of beautiful books."

Aberdeen Free Press (17th November 1908).—"The descriptive matter contains an amazing amount of information, legendary, historical, and utilitarian."

British Weekly (23rd December 1908).—"The letterpress deserves the greatest praise."

The World (24th November 1908).—"Southern Spain has been the sketching-ground of Mr. Trevor Haddon, whose brilliant pictures of the romance, the stateliness, and the life of 'tawny Spain' are accompanied by yet another proof of Mr. A. F. Calvert's knowledge and appreciation of the land and the people beyond the Pyrenees."

New York Evening Post (12th December 1908).—"One of the most fascinating gift books of its kind."

Chicago Dial (16th December 1908).—"A sumptuous and well-informed handbook."

Times Literary Supplement (29th October 1908).—"Mr. Calvert has a close acquaintance with his subject."

Truth (25th November 1908).—"With its seventy-five pictures of places and scenes and people, it is a guide-book *de luxe*, the sort of guide-book with which the traveller may revisit the wild scenery of Southern Spain, renew acquaintance with the gay, open-air life of the people, and recall the buildings and monuments which remain as evidence of the departed Moorish civilisation."

Observer (8th November 1908).—"Mr. Calvert, who has written much about the Peninsula, but never better than in the text to this volume, well indicates in his opening sentences the range of the illustrations."

Outlook (31st October 1908).—"The book is a very useful one."

Dundee Advertiser (12th November 1908).—"He illuminates every step with a little reminiscence or a touch of gossip, and, without having much of the dry-as-dust style of the average guide-book, manages to furnish a mass of information of the kind supplied in those dreary, but necessary, manuals."

Westminster Gazette (18th November 1908).—"Mr. Calvert's descriptive art is lightly diversified by story and legend. Of history, art and topography his book comprises not a little."

The Spanish Series

By Albert F. Calvert

A NEW and important series of volumes, dealing with Spain in its various aspects, its history, its cities and monuments. Each volume is complete in itself in a uniform binding, and the number and excellence of the reproductions from pictures will justify the claim that these books comprise the most copiously illustrated series that has yet been issued, some volumes having over 600 reproductions of pictures, &c. The series contains over 6000 illustrations.

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MURCIA AND VALENCIA
ROYAL PALACES OF SPAIN
SPANISH ARMS AND ARMOUR
GRANADA AND THE ALHAMBRA
LEON, BURGOS, AND SALAMANCA
TAPESTRIES OF THE ROYAL PALACE
CATALONIA AND BALEARIC ISLANDS
SANTANDER, VIZCAYA, AND NAVARRE
VALLADOLID, OVIEDO, SEGOVIA, ZAMORA, AVILA, AND ZARAGOZA

PRESS NOTICES

Sketch (13th November 1907).—"The get-up of the books is in every way worthy of a series of this magnitude—a series which, as one reviewer has said, could not have been carried out by another living author; and the lavish abundance of the plates with which they are illustrated is evidence that the books could not have been produced at the price that is charged for them. . . ."

St. Pancras Gazette (30th November 1907).—"Whether we regard the 'Spanish Series' as single volumes on subjects of special interest, or as literary and artistic guide-books to all that is most worthy and beautiful in a wonderful and most fascinating country, we can have for them nothing but enthusiastic and grateful praise. No series yet issued has ever been so copiously illustrated, nor has been offered at so modest a price. . . . It is impossible to study these volumes without catching something of the author's enthusiasm for his subject, and we envy the reader who can undertake a tour of Spain in such company."

Queen (10th February 1907).—"No country has ever been illustrated so completely."

Literary World (1st June 1907).—"The subjects carry us straight to the heart of Spain."

British Weekly (29th August 1907).—"The 'Spanish Series' provides an indispensable set of guide-books for the ever-increasing company of tourists. . . ."

Darlington Times (27th April 1907).—". . . Mr. A. F. Calvert has found a rare field in a 'Spanish Series' which he has projected. . . . The books will be hailed with delight by every art lover and student of Spanish art, and visitors to Spain will find them invaluable guide-books."

Bristol Mercury (2nd May 1907).—". . . Each is lavishly illustrated with first-class photographic reproductions. . . . Those who are interested in Spanish history and culture should certainly possess themselves of these books. . . ."

Yorkshire Daily Press (11th May 1907).—". . . They are so extraordinarily rich in illustration that they may be enjoyed by the fireside reader almost as much as when they companion the student and sight-seer. . . . Those who have never visited Spain have little conception of its wealth of grandeur and beauty, and of the overwhelming impressiveness of solemnity of its records of a magnificent past. . . ."

Daily News (29th April 1907).—". . . Mr. Calvert has, too, included what we readily believe to be 'the most complete series of reproductions ever brought together.' These reproductions, it should be added, are excellently done, and should be of the utmost value to the uninitiated; their numerical strength and representative character are certainly achievements to be proud of. . . ."

Westminster Gazette (23rd July 1907).—". . . Books that are a real contribution to art literature, and will be of value alike to the connoisseur and the inexperienced student."

Daily Telegraph (7th August 1907).—". . . The interesting and valuable 'Spanish Series' is most useful to the traveller and most delightful to the stay-at-home. The illustrations are clear and good, and very great praise and many thanks are due to the author. . . . The photographs, besides those of the buildings and their details, include most of the celebrated pictures in the museums and churches."

Morning Leader (16th August 1907).—"Mr. Calvert's 'Spanish Series' makes up a sort of encyclopædia of Spain. . . ."

Road (August 1907).—". . . The charming character of these really beautiful books reflects the greatest possible credit on author and publisher alike, and no library can be complete without them."

Evening News (27th July 1907).—"The 'Spanish Series,' when it is finished, will have covered every city and every picturesque spot in what is still the least known country in the world. . . ."

Queen (10th August 1907).—". . . Assuredly if 'acquaintance with Spain cannot be made through the medium of the printed page,' he who has once been there can return again at will by perusing these charming books and looking at their beautiful illustrations."

Dundee Advertiser (5th December 1907).—"A great work for Spain is being accomplished through the publication of the magnificent volumes included in the 'Spanish Series.'"

Dundee Advertiser (13th August 1908).—"Lovers of Spain and Spanish art and architecture have long since recognised the debt which they owe to Albert F. Calvert for the splendid series of volumes which he originated, and which he is carrying to such an excellent completion. . . . His volumes will afford delight to travellers as well as to those who can only 'travel' by means of books."

The Standard (19th September 1908).—". . . Mr. Calvert is doing excellent service, alike to Spain and English tourists, by the admirable series of volumes on the Peninsula. . . ."

Belfast News Letter (19th September 1908).—"The volumes of the 'Spanish Series' give a large amount of information in an attractive style. . . ."

Daily Express (21st November 1907).—"Mr. Albert F. Calvert continues to revel in his task of illustrating Spain in sumptuous volumes crowded with beautiful pictures accompanied by enthusiastic letterpress concerning the glories, past and present, of King Alfonso's realm. . . ."

British Weekly (28th November 1907).—"All who have visited Spain, and all who hope to visit it, must be grateful to Mr. Albert F. Calvert for the splendid series of volumes in which he introduces us to the most venerable cities of the Peninsula. . . ."

Western Morning News (21st March 1908).—". . . The 'Spanish Series' consists of books which reflect almost as much credit upon the publisher and the printer as they do upon the editor, and that is saying not a little. . . ."

Morning Leader (21st February 1907).—"Any one of these volumes is a treasure-house of Spanish art, the whole series is a liberal education, a veritable encyclopædia of the national history and the national art."

Argonaut, San Francisco (1st February 1908).—"The 'Spanish Series' is unique in its way, and perhaps the only comprehensive attempt to unveil the artistic and architectural treasures of Spain."

World (7th September 1907).—". . . It is not too much to say that never before has an attempt been made to present to the public so vast a number of reproductions from quite acceptable photographs of Spanish works of art at so low a price."

Daily News (26th July 1907).—"Lovers of Spain will be grateful to him for the work he is doing in such volumes as these to provide a worthy monument of the greatness of its manifold appeals."

Liverpool Daily Courier (5th July 1907).—"Mr. Calvert, who is responsible for this curiously interesting series, is doing a remarkable work for Spain, and the service he does in describing for us the treasures of Spain and that nation's great personalities is really very considerable. . . ."

Bookman (September 1907).—". . . The 'Spanish Series' purports to show Spain in its many aspects, and does it by hundreds of well-chosen, well-produced illustrations, as well as by word of pen."

Manchester Courier (17th August 1907).—"The charm and value of the 'Spanish Series' are admirable in every respect. . . ."

Dublin Express (30th December 1907).—". . . Books such as these are not only of value and interest to those who love travel, but will be a valuable addition to any well-chosen library."

Glasgow Herald (8th July 1907).—". . . The 'Spanish Series' supplies a very complete album. . . . For the accompanying text, the compiler has availed himself of recognised authorities, and has found in them materials for useful handbooks in which tourists will find a judicious and satisfactory blend of history and description."

Glasgow Evening News (18th July 1907).—". . . But the illustrations are the thing of value for the general reader, and for him they throw a light on the beauties of Spain, which must form an almost irresistible inducement to travellers. They are evidently the result of the most painstaking enthusiasm, which has searched out innumerable details, many of which would probably altogether escape the eye of the untrained observer. No one can afford to leave behind him a guide-book of such an unusual and original quality."

Dublin Express (1st April 1907).—". . . Mr. Calvert has performed a real service to those who have never visited Spain. . . ."

Yorkshire Herald (27th February 1908).—". . . The beautiful 'Spanish Series' is as remarkable for its elegance of form and its cheapness, as for the wealth and excellence of its illustrations, which are mainly representations of Spanish architecture and of reproductions of the pictures of Spanish artists. . . ."

Publishers' Circular (29th February 1908).—". . . To place within reach of a modest purse such inspiring and instructive works is to confer a real favour upon lovers of good literature. . . ."

Journal, Providence, N.J. (29th March 1908).—". . . The valuable and delightful 'Spanish Series.' . . . Surely the student owes a debt of gratitude to Mr. Calvert and to the publishers for placing all this invaluable material in a form so readily available. . . . It is to be wished that this series, which has dealt so well with Spanish art, might be extended. . . . This 'Spanish Series' is on the whole most complete and well arranged. . . ."

Times of India, Bombay (6th May 1908).—"Mr. Calvert's volumes provide, at a modest price, a most simple and *recherché* feast for mind and eye. . . ."

Argonaut, San Francisco (1st February 1908).—". . . The 'Spanish Series' is unique in its way, and is perhaps the only comprehensive attempt to unveil the artistic and architectural treasures of Spain."

Outlook (4th April 1908).—". . . In the 'Spanish Series' the author has given an admirably condensed account of the characteristics, history, and points of interest of each place, and has lent them a distinct individuality which will help the uninitiated visitor in forming his impressions. The illustrations are well up to the high standard maintained in this series, and cover in their survey practically every inanimate object of interest that old Spain can furnish."

Daily Graphic (17th April 1908).—"Mr. Calvert, the general editor of the 'Spanish Series,' has issued a set of books which, with their marvellous wealth of photographic illustration, are a panorama of the artistic and archæological glories of the great country and people so happily allied to us by the bond of a doubly-cemented *entente cordiale*. . . ."

Morning Post (19th September 1907).—". . . These books are profusely and admirably illustrated, while their cheapness and portability should increase their attractiveness for the uncommercial traveller who asks for a little guidance in the mazes of art. The personal preferences of the writers, which the necessities of selection in a vast field of material have brought largely into play, are a positive advantage in giving unity and cohesion to their work. The conscientiousness and completeness of a catalogue and the vulgar selection of stereotyped favourites are thus equally avoided. . . ."

World (7th September 1907).—"Mr. A. F. Calvert's 'Spanish Series' will be heartily welcomed by all students of Spanish art, for it is not too much to say that never before has an attempt been made to present to the public so vast a number of reproductions from, on the whole, quite acceptable photographs of Spanish works of art at so low a price."

Liverpool Post (5th June 1907).—". . . The scheme of the series is a wide one, comprehending a scope that will make the Spanish handbooks very complete indeed. . . ."

Western Daily Press (1st July 1907).—". . . The 'Spanish Series' should form a peculiarly valuable collection of histories."

Queen (17th August 1907).—". . . The traveller could wish for no better companion in his researches, and the student by the fireside could hardly need a richer treasury of information."

Daily News (26th July 1907).—"Lovers of Spain will be grateful to Mr. Calvert for the work he is doing in such volumes as these to provide a worthy monument of the greatness of its manifold appeals."

Madame (13th July 1907).—"The beautiful 'Spanish Series' of books issued from 'The Bodley Head,' and edited by Albert F. Calvert, is a miracle of beauty and cheapness combined, and should be in the hands of all who love that land of old romance."

Western Morning News (19th July 1907).—". . . Books like these will send many to Spain to see for themselves, and to those who cannot go will prove a guide, an album, and a history combined, and will richly reward the time spent in perusal."

Catholic Times (8th November 1907).—". . . The volumes are so written that they appeal alike to the artist, the archæologist, and the tourist. The wealth of illustration is such that the least imaginative of readers must be affected by their appeal. . . ."

Bristol Times (10th August 1907).—". . . The books are a marvel of cheapness, combined with good workmanship."

Murillo

Being a Biography and Appreciation of the Great Spanish Painter, by Albert F. Calvert, Illustrated by a Series of over 150 Reproductions from Photographs of his most Celebrated Pictures in every Part of the World.

WHILE the names of Murillo and Velazquez are inseparably linked in the history of Art as Spain's immortal contribution to the small band of world-painters, the great Court-Painter to Philip IV. has received the lion's share of public attention. Many learned and critical works have been written about Murillo; but whereas Velazquez has been familiarised to the general reader by the aid of small, popular biographies, the niche is still empty which it is hoped that this book will fill.

In Art, it has been said, Velazquez is an eagle, Murillo an angel; and while the former has been proclaimed as "perhaps the noblest artist who ever lived," the latter has been described in no less confident terms as "the greatest painter Spain has produced." It is not the purpose of the author to compare or to contrast the work of these contemporary painters, the Prince and the Priest in the wide realms of Art, but to present the reader with a concise biography and appreciation of Murillo, illustrated by reproductions of his most celebrated pictures.

In this volume the attempt has been made to show the painter's art in its relation to the religious feeling of the age in which he lived, and his own feeling towards his art. Murillo was the product of his religious era, and of his native province, Andalusia. To Europe in his lifetime he signified little or nothing. He painted to the order of the religious houses of his immediate vicinity; his works were immured in local monasteries and cathedrals, and, passing immediately out of circulation, were forgotten or never known.

But the romance from which his life was almost free attaches to his pictures, which, after being secluded for two hundred years in shaded cloisters and dim convent recesses, were torn from their obscurity by the commercial greed of Napoleon's generals, and thrust before the amazed and admiring eyes of Europe. The fame of the "Divine Murillo," which grew beneath the shadow of the altar, was re-born amid the clash of arms, and in countries which for two centuries had forgotten his existence, he lived again the triumph which was his in his lifetime.

This book, although intended only as an introduction to the study of Murillo, has been prepared with some care; and the series of illustrations, which is, perhaps, the most complete collection of the pictures of any painter that has ever been published, has been produced by the latest and best processes.

PRESS NOTICES

Times (19th April 1907).—"The narrative is pleasantly written."

Evening News (17th April 1907).—"The book is so well and clearly written that it will prove a valuable contribution to literature on art."

Queen (22nd June 1907).—"This is a most interesting and useful monograph."

Yorkshire Herald (16th May 1907).—"Mr. Calvert's book on Murillo is supplied none too soon in satisfaction of a widely-made demand. No monograph on this, one of Spain's greatest painters, had ever appeared before, and many of us were (and are) curiously ignorant not only of his life but of his mode of work, of the chronology of the production of his pictures, of even his personality. . . . A word must be said here concerning the beautiful reproductions of pictures at the end of the volume; they convey an accurate impression of the artist's grouping, movement, and general characterisation, and greatly enhance the value of so informing a monograph."

Aberdeen Free Press (22nd April 1907).—"An admirable piece of work."

Dublin Express (15th April 1907).—"A valuable contribution to the history of Spanish art."

Eagle, Brooklyn (24th September 1907).—"The pages are jammed with facts, well handled, and the artistic discernment displayed is beyond praise."

Bookman (May 1907).—"A popular biography and a generous collection of pictures are given in this volume, and we can commend it to scores of persons who would be undoubtedly bored by reading a more serious and lengthy book on Murillo and his works. This is not 'the last word on Murillo,' but it is a book entertaining, suggestive, and likely to lead nineteen out of each score of readers to read more and study more fully the paintings of this Old Master."

The Escorial

Being a Historical and Descriptive Account of the Spanish Royal Palace, Monastery and Mausoleum, by Albert F. Calvert, Illustrated with Plans and 100 Reproductions from Pictures and Photographs.

THE Royal Palace, Monastery and Mausoleum of El Escorial, which rears its gaunt grey walls in one of the bleakest and most imposing districts in the whole of Spain, was erected to commemorate a victory over the French in 1557. It was occupied and pillaged by the French two and a half centuries later, and twice it has been greatly diminished by fire; but it remains to-day, not only the incarnate expression of the fanatic religious character and political genius of Philip II., but the greatest mass of granite reared by man which exists on earth, the Colossus of architecture, the eighth wonder of the world.

Since 1565—when the first stone was laid of *San Lorenzo el Real*, in acknowledgment of God's past blessing bestowed upon Philip, and in anticipation of Divine favours to come—until the present day, the bones of the Kings of Spain have, with two exceptions, been laid in the *Pantcon de los Reyes*, and the immense building has been inseparably associated with the majesty and misfortunes of the Royal house of Spain.

The art, the literature, and the religion of the Kingdom, each in its austere, narrow, and impressive fashion, have been cherished in the fortress-like walls of the Escorial; and although its collection of priceless paintings has been distributed, and its library, once the richest in Europe, has been depleted by fire and the greed of the French soldiery, it is still passing rich in rare volumes and manuscripts, and its pictures include specimens by Coello, Carbajal, Tibaldi, Zuccaro, Giordano, Zurbaran, Ribera, Tintoretto, Titian and Veronese.

But, apart from its treasures and its decoration, this monastic city, this vast granite monument, comprising a palace, a convent, a mausoleum, two colleges, three chapter houses, and three libraries, equipped with 40 altars, 2673 windows, 1200 doors, 86 staircases, 89 fountains, and 120 miles of corridors, impresses by its sheer immensity; and though despoiled of its revenues, and diminished in its magnificence, it remains as a memento of the sturdy Geronimite soldiers of the faith, who fought and won the battle of the mind against barbarism, and handed down the knowledge and practice of Christianity.

In the text of this book the author has endeavoured to reconstitute the glories and tragedies of the living past of the Escorial, and to represent the wonders of the still stupendous edifice by reproductions of 100 of the finest photographs and pictures obtainable. Both as a review and a pictorial record it is hoped that the work will make a wide appeal among all who are interested in the history, the archæology, and the art of Spain.

PRESS NOTICES

Morning Post (29th April 1907).—"Taken in conjunction with the plates, the book is a guide of more than usual usefulness."

Queen (22nd June 1907).—"There is nothing superfluous in either text or illustrations, but everything necessary to a clear appreciation of the massive grandeur of the 'Leviathan of Architecture.'"

Yorkshire Herald (16th May 1907).—"This book gives concisely and clearly the story and description of the building, and would make an excellent guide-book."

Standard (15th April 1907).—"Mr. Calvert has now given us a very attractive history of the founding and building of the edifice, and has dealt in detail not only with the more interesting features of its architecture, but also with its pictures, fresco paintings, illuminated missals, and other treasures of art."

Christian World (12th September 1907).—"Mr. Calvert gives a history of the Escorial, and a clear, full description of its various parts."

Dublin Express (1st April 1907).—"Supplies in a clear and carefully arranged form a mass of information regarding the great pile."

Post, Chicago (17th August 1907).—"The 278 pictures present to the eye the palace, monastery, and mausoleum as it remains, and the historical text completes a comprehensive sketch of one of the most interesting structures that exists in Spain."

Argonaut, San Francisco (24th August 1907).—"The illustrations are well selected and prepared, and the result is a book that will be read with interest by those who delight in the great European storehouses of art and antiquities."

Graphic (5th October 1907).—"Mr. Calvert gives us the best historical and discriptive account of the great monument of Philip II. yet published in England in condensed form. . . . A history for those who have not seen, or cannot hope to see, the Escorial, and a guide-book for those who are fortunate enough to take it there with them."

Western Morning News (20th May 1907).—"An indispensable companion to the tourist."

The Prado

A Description of the Principal Pictures in the Madrid Gallery, by Albert F. Calvert and C. Gasquoine Hartley, with 220 Illustrations.

THIS volume is an attempt to supplement the accurate but formal notes contained in the official catalogue of a gallery which is considered the finest in the world. The Gallery of the Prado has escaped the error of trying to imitate other museums of art, and if we except the Hermitage at St. Petersburg—a gallery allied very closely to it by reason of its origin—it stands alone among the art collections of Europe. Often it has been called a congress of masterpieces, rather than a treasure-house for the art of the world, for the excellence of the Madrid Gallery is the excellence of exclusion. It is this special character which gives it a peculiar distinction—a distinction that has not been decided by chance but rather by predestination.

A royal collection, called into life in large measure by the munificence of private patronage, the Prado exhibits many of the distinctive characteristics of a private collection. The choice of its pictures has been largely an expression of individual taste; and for this reason the dominating impression it conveys is of a collection of superbly beautiful works, and these must be regarded as the adornments of a palace rather than as examples of the works of the several schools of painting. In fine, the Prado is the gallery of a collector, or, to be more exact, of a group of connoisseurs.

In dealing in a limited space with a collection of such supreme artistic importance the authors have, in the course of a hundred pages, written a brief but illuminating history of the Spanish School, and divided the rest of the letterpress equally between the Italian and the Northern Schools. The task of selecting pictures for reproduction that would be illustrative of the best of each School and its masters was one of no little difficulty, but it is believed that the collection— by the courtesy of Señors Lacoste and Moreno, who supplied the photographs —will be found to be thoroughly representative, and that this volume will serve as a guide and pictorial souvenir of a unique Palace of Art.

PRESS NOTICES

Morning Post (19th September 1907).—"The authors have performed a work for the Prado that would almost seem to be unique."

Literary World (15th July 1907).—"A most useful and interesting introduction to the treasures of the Prado."

Liverpool Post (5th June 1907).—"It is invaluable as a guide to what is one of the finest congregations of old masters in the world."

Westminster Gazette (23rd July 1907).—"A book that is a real contribution to art literature, and will be of value alike to the connoisseur and the inexperienced student."

Athenæum (19th October 1907).—"It contains much sound and sympathetic criticism of the principal pictures in the gallery of the Prado, set forth in a pleasant, sober style."

Graphic (5th October 1907).—"The description of the principal pictures in the great Madrid gallery, to which so many art lovers have made special pilgrimages, and to which even the ordinary tourist, under the spell of Velazquez, returns again and again during a stay in the Spanish capital, is well done by Mr. Calvert and his colleague."

Western Morning News (27th June 1907).—"The glories of the Prado are well known to all connoisseurs, and this volume aims at making them more generally understandable by the ordinary traveller, who will find it an indispensable *vade mecum*. The illustrations, particularly the portraits, give a very fair idea of the pictures."

World (7th September 1907).—"Mr. A. F. Calvert's 'Spanish Series,' of which the volume dealing with the Prado Picture Gallery forms part, will be heartily welcomed by all students of Spanish art, for it is not too much to say that never before has an attempt been made to present to the public so vast a number of reproductions from, on the whole, quite acceptable photographs of Spanish works of art at so low a price."

Christian World (1st August 1907).—"Of all the schools and artists represented, Mr. Calvert and Mrs. C. G. Hartley give a valuable, succinct account, pointing out with discernment their characteristic qualities and excellencies in such a way as to make the volume a most serviceable handbook to the Prado, and at the same time, incidentally, a very interesting and well-informed historical sketch of the Spanish school of painters. The value and attractiveness of the book are doubled by the many good illustrations, which reproduce a great number of the chief pictures."

Publishers' Circular (15th June 1907).—"The volume before us will serve as a workable guide to the Gallery, for the text is informing and not too learned, and the 220 full-page illustrations give some idea of the wealth of genius the Prado contains."

Western Daily Press (1st July 1907).—"The illustrations are a prominent feature of this series, and 220 full-page photographs of the masterpieces created by these great painters and their followers give the imaginative reader some idea of the magnificence of the gallery. The 'Spanish Series,' when complete, should form a peculiarly valuable collection of histories."

Seville

A Historical and Descriptive Account of "The Pearl of Andalusia," by Albert F. Calvert, with 300 Illustrations.

SEVILLE, which has its place in mythology as the creation of Hercules, and was more probably founded by the Phœnicians, which became magnificent under the Roman rule, was made the capital of the Goths, was the centre of Moslem power and splendour, and fell before the military power of St. Ferdinand, is still the Queen of Andalusia, the city of poetry, and pageantry, and love. And Seville differs from the other Spanish cities which are associated in history with the might and splendour of the Moorish domination, in that Seville lives. Cordova is dead, and Granada broods over her past. These are cemeteries of a vanished civilisation. Alone among the ancient seats of Moslem sovereignty, Seville has maintained her prosperity. Her wharves, as in the days of Al Mansûr, are still the resort of sailors from many lands. There is still wealth in her palaces and genius in her schools.

Seville is always gay, responsive, and fascinating to the receptive visitor. The city is Moorish, but informed throughout with the spirit of Spain. In Cordova the Spaniard seems a stranger; in Seville he has assimilated and adapted all that was bequeathed by his one-time rulers. It is as though the glowing metal of Andalusian life and temper had been poured into a mould made by other hands expressly to receive it. Thus Seville has not died nor decayed like her rivals. Her vitality amazes and intoxicates; her beauty captivates the artist and the antiquary; her church festivals attract thousands of devout and curious visitors. And of the myriad travellers who congregate to the city with their minds full of preconceived notions, not one has yet confessed to being disappointed with Seville.

In the author's attempt to produce a volume which will appeal both to the painter and the tourist, to the archæologist as well as to the least imaginative sightseer, he has reproduced a number of illustrations which to some may seem to betoken a superabundant regard for detail. It is admitted that many pages are devoted to intricacies of decoration which the general reader may find of only secondary interest, but the object of including this detail is to satisfy the requirements of those who would fathom the mystery of Moslem art. Before the publication of this book it was impossible to obtain impressions of the minutiæ of these superb examples of design, and in engaging artists to make special sketches of the detail of the mosaics, the hope has been to render the illustrations of this volume, as far as possible, the last word on the subject of Arabian architecture and ornament.

PRESS NOTICES

Standard (23rd July 1907).—"The book is interesting."

Morning Leader (16th August 1907).—"The whole book, in fact, is a striking union of learning, and a clear, popular style, and should serve its end well."

Evening Standard (28th June 1907).—"Mr. Calvert has gone far towards revealing to those who know it not the charm and compelling fascination of Seville."

World (27th August 1907).—"A desperately keen desire to see Seville's white walls, and breathe its atmosphere of art and orange groves, is the inevitable result of a study of this charming little book."

Road (August 1907).—"No library can be complete without it."

Queen (14th September 1907).—"The volume is so written as to appeal to the artist and the tourist, to the archæologist and the least imaginative sightseer, while the illustrations are, as far as possible, the last word on the subject of Arabian architecture and ornament."

Madame (13th July 1907).—"Should be in the hands of all who love that land of old romance—Spain."

Manchester Courier (12th July 1907).—"Mr. Calvert is to be congratulated on a piece of work admirable in all respects."

Glasgow Evening News (18th July 1907).—"No one who visits Seville in future can afford to leave behind him a guide-book of such unusual and original quality."

Daily News (26th July 1907).—"Lovers of Spain will be grateful to Mr. Calvert for the work he is doing in such volumes as these to provide a worthy monument of the greatness of its manifold appeals."

Publishers' Circular (17th August 1907).—"Mr. Calvert has his subject at his fingers' ends, and writes with pleasant enthusiasm and freshness."

Clarion (19th July 1907).—"A very charming sort of guide-book, beautifully printed, and having 300 plates from photographs. An amazingly cheap production."

Western Morning News (19th July 1907).—"A book like this will send many to Spain to see for themselves, but to those who cannot go it will prove a guide, an album, and a history combined under one cover, and will richly reward the time spent in its perusal."

Cordova

A Historical and Descriptive Account of the Ancient City which the Carthaginians styled the "Gem of the South," by Albert F. Calvert and Walter M. Gallichan, with 160 Illustrations.

IT would be unnecessary to enlarge upon the reasons for including a study of Cordova in this series of Spanish Handbooks; indeed, a series of this description would be incomplete without it. The beautiful, powerful, and wise Cordova—"The City of Cities," "The Pearl of the West," "The Bride of Andalus," "The Gem of the South," as the Arabian poets have variously styled it—is no longer the centre of European culture. "The brightest splendour of the world" has been lost in centuries of neglect and decay, and the new light of a modern civilisation has not illumined the remains of its mediæval grandeur.

Cordova, once the centre of European civilisation, which the Moors made the Athens of the West, the successful rival of Baghdad and Damascus as a seat of learning and a home of the arts, is shorn of its ancient renown; Cordova of the thirty suburbs and the 3000 mosques is now no more than an overgrown village. But it still possesses a charm which did not pass with the passing of its splendour. Grey-looking, vivacious in its beauty, silent, ill-found and depleted, it still remains the most Oriental city in Spain, and the artist, the antiquary, and the lover of the beautiful will still find in its squares and patios a mysterious spell which cannot be resisted.

The authors of this work have come under the spell of Cordova, and have found there unending interest and enchantment. They have made their letterpress a combination of history and description; they have traced the rise of the city to the zenith of its power and chronicled its decline; and they have illustrated the written word to reveal its monuments to the antiquary and the general reader, for those whose acquaintance with Spain must be made through the medium of the printed page, and those more fortunate readers who may find this book a memento of their wanderings in Andalusia.

Most of the photographs included in this volume, other than those taken by Mr. Calvert, were supplied by Messrs. Rafael Garzon, of Granada; Senan and Gonzalez, of Granada; Hauser and Menet, of Madrid; Ernst Wasmuch, of Berlin; and Eugen Twietmeyer, of Leipzig. Some of the illustrations are reproductions of pictures which were at one time in the San Telmo collection.

PRESS NOTICES

Evening News (27th July 1907).—"Very able and well-written work."

Queen (10th August 1907).—"As an intelligent guide to Cordova. even to the hotels, the book leaves nothing to be desired. . . . He who has once been there can return again at will by perusing this charming book and looking at its beautiful illustrations."

Manchester Courier (17th August 1907).—"Is admirable in every respect."

Dublin Press (5th August 1907).—"It must be said that this book is quite equal to, if not better, than any of the preceding volumes in the series."

Scotsman (22nd July 1907).—"Both well-studied and gracefully written."

Eagle, Brooklyn (1st October 1907).—"The author is doing for small cities what has seldom been done as well for great countries."

Dundee Advertiser (2nd August 1907).—"The history of this wonderful city is narrated in a picturesque style; the glories of its former days, the splendours of the famous Mosque, and the charm of its present condition, even in its partial decay, are all described in glowing terms."

Glasgow Evening News (2nd August 1907).—"In this volume of the 'Spanish Series,' Messrs. Calvert and Gallichan have given us an exceedingly well-written and comprehensive account of the history of Cordova and of her historic remains."

Spanish Arms and Armour

Being a Historical and Descriptive Account of the *Museo de la Armeria Real* of Madrid, by Albert F. Calvert, Illustrated with over 140 Reproductions from Photographs.

ALTHOUGH several valuable and voluminous catalogues of the Spanish Royal Armoury have from time to time been compiled, as this "finest collection of armour in the world" has been subjected to the disturbing influences of fire, removal, and rearrangement, no hand catalogue of its contents has been available, and this book is designed to serve both as a historical souvenir of the institution and a record of its treasures.

The foundation of this unique collection, which was commenced in 1565, was the Armoury of Charles V., which comprised the weapons and armour made for the personal use of the warlike Emperor at Milan and Augsburg, and those which were surrendered to his victorious might by his many powerful enemies. Charles V. had died in his monastic retreat at San Yuste seven years before Philip II., in 1565, removed his father's accumulation of weapons and accoutrements from Valladolid to its later home in Madrid, built by Gaspar de la Vega. This collection has been supplemented by the inclusion of the Arms of the succeeding Kings of Spain during the XVIth and XVIIth centuries, until it has become "not only a perfect epitome of the history of the science of attack and defence, but is full likewise of touching record and suggestion."

In the scheme of this work the author has employed these beautiful and eloquent tokens of temporal power as pegs on which to hang the romance of the rise and decline of Spanish supremacy—a romance more strikingly splendid and touching than that provided, probably, by any other European nation.

The various exhibits with which the writer illustrates his narrative are reproduced to the number of over 140 pictures, printed on art paper by the most up-to-date process, and the selection of weapons and armour has been made with a view not only to render the series interesting to the general reader, but to present an invaluable text-book of European armoury for the guidance of artists, sculptors, antiquaries, costumiers, and all who have practical interest in historical accuracy.

On this account alone it is hoped that the third volume of the "Spanish Series" will be found to be the most complete compendium of a Museum of Arms which is unsurpassed in historical and artistic importance.

PRESS NOTICES

Queen (17th August 1907).—"The traveller could wish for no better companion in his researches through this incomparable treasury of a lost art, and the student by the fireside could hardly need a richer treasury of information."

Daily News (20th July 1907).—"Of considerable interest to everybody who takes a practical interest in the historical accuracy of Spanish arms and armour."

Morning Leader (21st June 1907).—"The book may safely be recommended not to the collector or expert only, but to the general reader."

Globe (1st August 1907).—"The book is one of great technical interest for all who study mediæval times, and will prove to be of special value to artists."

Evening News (5th June 1907).—"Will remain, so far as the English public is concerned, the one authority on what is still the greatest armoury in the world."

Athenæum (17th August 1907).—"Mr. Calvert knows his subject well, and the book is written in an easy, conversational style, which will help readers to a study which is none too easy."

Guardian (23rd October 1907).—"As a little handbook on Spanish armour, the book deserves high praise; as a collection of illustrations it will be almost impossible to surpass it."

Daily Telegraph (6th September 1907).—"Mr. Calvert has made a very valuable addition to his notable 'Spanish Series.'"

Star, Washington (21st September 1907).—"The book is of the greatest interest to antiquarians and connoisseurs."

Scotsman (6th June 1907).—"The volume is one of great interest, and, in a double sense, of exceptional value."

Collecting (3rd July 1907).—"Mr. Calvert has performed a meritorious task for which all connoisseurs and collectors will be indebted to him."

Toledo

An Historical and Descriptive Account of the "City of Generations," by Albert F. Calvert, with 511 Illustrations.

WHILE other cities may be fuller of the sensuous beauty of this southern land—while others throb with the blood and spirit of the living people—Toledo, grim, grey, and grand, embodies the past of Spain.

In a land where everything is old, the antiquity of this city has astounded historians. Spanish tradition claims that Toledo was the first spot to appear above the waters of the Deluge—that it existed before the sun illumined the heavens—that it was founded by Jews flying from the persecution of Nebuchadnezzar. It is not difficult to credit the most extravagant of these fables, when we cross the far-famed bridge of Alcantara and see Toledo rising before us, seemingly a part of the rock on which it stands—an island of the mediæval world which has defied the flood of years. The city has stood outside the march of centuries, some three or four hundred years past. The citizens, though they are old-world enough, the traveller himself, seem incongruous intruders in streets where one expects to meet at every turning the bejewelled turbaned emir, or his conqueror, the mail-clad Castilian knight.

The Moors, though expelled from the city nearly two hundred years earlier than from Seville, have left an ineffaceable impression here to be traced on the still older handiwork of the Visigoth. We do not find here the decadent fairylike art of the degenerate Moors of Andalusia, but the rougher, sterner work of the soldier race that had made the land of Spain their own. The mosques of Toledo exhibit an early and most interesting phase of Arabic architecture. Almost unique, too, are the synagogues of the semi-Moorish Jews, who played a great part in the history of this whilom capital of Castile, alternately caressed and oppressed by the kings, and finally almost exterminated by the fanatical people.

Of Christian architecture, Toledo presents an example of unsurpassed majesty and nobility in the renowned cathedral, the metropolitan church of Spain. Bulky volumes have been written dealing with this splendid specimen of Gothic art alone. The genius of a later age is embodied in the noble church of San Juan de los Reyes, wherein we perceive the young spirit of renascent Europe infusing itself into the old mediæval forms.

For the painter, Toledo possesses quite peculiar interest as the home and the source of inspiration of that remarkable genius, El Greco, whose work constitutes a distinct chapter in the history of art.

Of all this—of Toledo's stirring history, its unrivalled grandeur of aspect, its extraordinary artistic significance—much has been written and remains to be written. The author of the present work has not attempted to outline the story of Toledo in some 150 pages, or to supplement the work of earlier writers with new facts and theories, but to equip the illustrations with a brief explanatory text, and to convey chiefly by means of the photographers' skill an idea of the city which one of its most illustrious sons described as "the Crown of Spain, free from the time of the mighty Goths."

PRESS NOTICES

Morning Post (2nd November 1907).—"Of the illustrations it is impossible to speak too highly."

Morning Leader (7th December 1907).—"Indispensable to students and amateurs."

Scotsman (18th November 1907).—"The volume has an historical and pictorial interest quite out of proportion to its bulk and price."

Western Daily Press (16th December 1907).—"The wealth of art illustration is an invaluable aid to some realisation of the glories of Spain."

Liverpool Daily Courier (10th January 1908).—"His enthusiasm for his subject is altogether admirable, and it has resulted in a remarkable contribution to our knowledge of Spain and its architecture."

Queen (25th April 1908).—"Mr. Calvert's 'Toledo' is the most important volume yet published in the remarkable 'Spanish Series' of this author."

Bristol Times (2nd December 1907).—"This is a splendid book."

New Age (25th April 1908).—"This is one of the most interesting of the 'Spanish Series.'"

Granada and the Alhambra

A Brief Description of the Ancient City of Granada, with a Particular Account of the Moorish Palace, by Albert F. Calvert, with 460 Illustrations.

NO city in Spain seems to fascinate the foreigner as much as the old Moorish capital of Granada. Few that enter the walls of the fairy palace of the Alhambra escape the spell that history and legend have woven round it. Since the days of Washington Irving and Prescott, the keenest criticism and coldest surveys have failed to dispel the glamour which makes the city the Mecca of every pilgrimage beyond the Pyrenees.

To the Spaniard, Granada is the culminating point of a struggle of seven centuries, the coping stone of national unity. For others it remains the noblest monument of a vanished civilisation, the high-water mark of Moslem culture.

The present volume is no mere abridgment of the larger and more expensive work on the Alhambra by the same author. It has been written as a result of subsequent visits to Granada, and in the light of more recent discoveries and investigations. While its size does not permit of the elaborate and sumptuous illustration of the earlier volume, the number and variety of the photographs will, together with the carefully-prepared text, enable the reader to realise something of the magical charm of this last stronghold and palace of the Andalusian Moor.

PRESS NOTICES

Westminster Gazette (14th December 1907).—"It is a work that will appeal to every one interested in Spain . . . and most of all it will appeal to the artist and student."

M.A.P. (2nd May 1908).—"Mr. Calvert has done his work with a nice diligence and an excellent discrimination, and the result is a book that is indispensable to every lover of Moorish art."

Architectural Review (December 1907).—"The book is good; we wish there were more of it."

Western Daily Press (4th November 1907).—"Has been reproduced with all the artistic care that has characterised the other volumes of this unique 'Spanish Series.'"

Western Morning News (2nd December 1907).—"We have nothing but praise for this work."

Dublin Express (30th December 1907).—"A valuable addition to any well-chosen library."

Leon, Burgos, and Salamanca

An Historical and Descriptive Account, by Albert F. Calvert, with 462 Illustrations.

THE history of these three cities is largely the story of the making of Spain. Leon was the first stage of the onward march of the Christian reconquerors—a journey to end only at the Pillars of Hercules. It was outpost first; for three hundred years capital of a kingdom; since then a quiet country town far removed from the noise and shock of battle. Yet it is full of memorials of its days of pride. The Cathedral, distinguished before all others in Spain for beauty, still astonishes and delights the architect by its amazing daring; the Renaissance Church of San Isidoro attracts, by its strange crude frescoes, the student of art in its beginnings.

Proud Burgos, *caput Castellæ, camera regia*, surrendered reluctantly its metropolitan dignity to Toledo. It is the city of the Cid, who was born within sight of its walls, whose ashes are treasured here as relics beyond all price. Haughty and tenacious of liberty, the history of the city teems with incidents of revolt and defiance. To-day it is a quiet provincial capital, domi-

nated by its superb Cathedral, and possessing in the Convent of Huelgas and the wonderful tomb of Juan II., two of the most notable monuments of Spain.

The name of Salamanca was once famed throughout Europe from Gibraltar to Novgorod. As a seat of learning it ranked with Paris and Oxford. Its ruined colleges tell a sad, yet glorious tale; its Cathedral, *fortis Salamantina*, reminds us in its fortress-like strength of that other aspect of the town's history. For Salamanca believed that sword never blunted pen, nor pen sword. Of all the cities of Spain she was the most bellicose. Her streets ran red with the blood of factions, her men were ever in the van in the war against the infidel. There never was a sword drawn in Spain but Salamancan blood was shed.

The story of these three historic cities is told in sufficient detail in the present volume, while the numerous illustrations enable us to realise their quaint mediæval physiognomy, and their richness in artistic and architectural treasures.

PRESS NOTICES

Westminster Gazette (9th May 1908).—"The volume is one which all travellers should possess whether they have been to Spain or not."

Madame (25th April 1908).—"It should be in the hands of every person who has visited Spain or contemplates doing so."

Western Morning Times (11th July 1908).—"To traveller and student alike the work is of the greatest value."

Onlooker (30th May 1908).—"A wonderfully complete panorama of the historical monuments of these grand old cities."

Record Herald, Chicago (14th July 1908).—"His historical and descriptive account of the cities mentioned contains a wealth of facts as interesting as varied, while the many illustrations charmingly convey an equal amount of pleasing pictorial knowledge."

Valladolid, Oviedo, Segovia, Zamora, Avila, and Zaragoza

Valladolid, Oviedo, Segovia, Zamora, Avila, and Zaragoza, an Historical and Descriptive Account, by Albert F. Calvert, with 413 Illustrations.

THE six cities treated in this book are not only full of artistic and architectural treasures, but illustrate distinct and successive stages of the nation's history. Oviedo, that little windy city between the mountains and the sea, was the cradle of the monarchy, the residence and burial-place of its warrior kings. For all men of Spanish blood it is holy ground. At Zamora we touch the heroic age of Spain, the era of the half-fabulous heroes, whose fame lives in ballad, legend, and folk-lore. Segovia and Avila, towns of the Re-conquest, were wardens of the frontier against the redoubtable Moor. To the fancy their grass-grown streets still re-echo with the tramp of armed men. Avila, too, enshrines the memory of the sainted Teresa, holiest of Spanish women. At Valladolid, which preceded and nearly supplanted Madrid as the capital of the united monarchy, Cervantes dwelt and Columbus died. Zaragoza has ever been a noble and important capital, most glorious in latter times, when, just a century ago, she proved to an astonished Europe that the old heroic breed of Numantia and Saguntum still lived within her walls.

In these historic cities, the piety of Spaniards raised stately churches, triumphs of the builder's art. At Oviedo, we find the sacrosanct cathedral *ovetensis*, enshrining the mysterious palladium of Gothic faith and liberties, surrounded by strange churches which are among the very earliest examples of the Romanesque. Segovia is a paradise for the ecclesiologist. Avila's cathedral is perhaps the finest example extant of the fortress-church of the Middle Ages, and its

priory of Santo Tomás contains one of the three or four finest examples of Renaissance sculpture in Spain. At Segovia you may study, too, the cyclopean works of the Roman Conquerors; and at Valladolid, the rare and extraordinary masterpieces of the few great Spanish sculptors.

To the student of national life the six cities are full of significance and promise. After a survey of their memorials, it is impossible to believe that the vitality of Spain is spent. Already Valladolid and Zaragoza pulsate with the new spirit. A few more years, and the other cities, already stirring, will awake from their long sleep, and the Phœnix, born again a thousand years ago at Oviedo, will once more renew its youth.

PRESS NOTICES

Westminster Gazette (23rd July 1908).—"Mr. Calvert's summary of the historic and artistic history of each town is a marvel of skilful compression, and the illustrations are in themselves an education."

Observer (2nd August 1908).—"A valuable reference-book or souvenir of a visit to the cities described."

Publishers' Circular (15th August 1908).—"Mr. Calvert writes with knowledge, reverence, and enthusiasm, and the admirable illustrations complete a book for which we have nothing but praise."

Liverpool Courier (31st July 1908).—"In some respects this is one of the most useful volumes in the whole remarkable series."

Dundee Advertiser (13th August 1908).—"Mr. Calvert is singularly successful in recreating some of the greatness of these cities of bygone Spain, and his volume will afford delight to travellers as well as to those who can only travel by means of books."

Glasgow News (20th August 1908).—"A possession to be desired by any one interested in the picturesque surroundings and chivalric history of the Spaniards."

Dublin Express (2nd November 1908).—"This is another volume of the delightful 'Spanish Series' and we are inclined to think that it is almost the best issued so far."

Velazquez

A Biography and Appreciation, Illustrated with 136 Reproductions from Photographs of his Most Celebrated Pictures, by Albert F. Calvert and C. Gasquoine Hartley.

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ—"our Velazquez," as Palomino proudly styles him—has been made the subject of innumerable books in every European language, yet the Editor of this Spanish Series feels that it would not be complete without the inclusion of yet another contribution to the broad gallery of Velazquez literature.

The great Velazquez, the eagle in art—subtle, simple, incomparable—the supreme painter, is still a guiding influence of the art of to-day. This greatest of Spanish artists, a master not only in portrait painting, but in character and animal studies, in landscapes and historical subjects, impressed the grandeur of his superb personality upon all his work. Spain, it has been said, the country whose art was largely borrowed, produced Velazquez, and through him Spanish art became the light of a new artistic life.

The authors cannot boast that they have new data to offer, but they have put forward their conclusions with modesty; they have reproduced a great deal that is most representative of the artist's work; and they have endeavoured to keep always in view their object to present a concise, accurate, and readable life of Velazquez.

PRESS NOTICES

Daily News (17th January 1908).—"The authors are to be congratulated upon the high merit of the work and its arrangement, and the pictures are a veritable treasury for any library."

Publishers' Circular (8th February 1908).—"Altogether a delightful book for the art lover."

Darlington Times (15th February 1908).—"It is an authoritative and eminently readable account of the life and work of the great master."

Scotsman (27th January 1908).—"A readable and interesting volume, worthy to rank with its forerunners in the series."

Aberdeen Free Press (3rd February 1908).—"The volume is a noteworthy addition to the 'Spanish Series.'"

Press, Philadelphia (2nd February 1908).—"The volume is highly praiseworthy."

New York Tribune (12th January 1908).—"This volume well fills the little niche that has been waiting for it."

Goya

A Biography and Appreciation, by Albert F. Calvert, Illustrated by Reproductions of 612 of his Pictures.

THE last of the old masters and the first of the moderns, as he has been called, Francisco José de Goya y Lucientes is not so familiarised to English readers as his genius deserves. He was born at a time when the tradition of Velazquez was fading, and the condition of Spanish painting was debased almost beyond hope of salvation; he broke through the academic tradition of imitation; "he, next to Velazquez, is to be accounted as the man whom the Impressionists of our time have to thank for their most definite stimulus, their most immediate inspiration."

The genius of Goya was a robust, imperious, and fulminating genius; his iron temperament was passionate, dramatic, and revolutionary; he painted a picture as he would have fought a battle. He was an athletic, warlike, and indefatigable painter; a naturalist like Velazquez; fantastic like Hogarth; eccentric like Rembrandt; the last flame-coloured flash of Spanish genius.

It is impossible to reproduce his colouring, but in the reproductions of his works the author has endeavoured to convey to the reader some idea of Goya's boldness of style, his mastery of frightful shadows and mysterious lights, and his genius for expressing all terrible emotions.

PRESS NOTICES

Daily News (2nd April 1908).—"Of all the volumes in the well-known 'Spanish Series' none has been more successful than his account of the life and works of Goya."

Globe (9th March 1908).—"The volume treating of Goya is as good as its predecessor on Toledo, and that is saying much."

Westminster Gazette (6th June 1908).—"His book will be found full of valuable information . . . certainly the best all round account of the master that has yet appeared in England."

Newcastle Daily Chronicle (20th March 1908).—"It is hardly too much to say that this latest volume of the 'Spanish Series' is the most important of all. . . . Lovers of art ought to be grateful."

Western Morning News (21st March 1908).—"It is indeed a masterpiece. Success, however, and absolute success, must inevitably await a book on Spain edited by Mr. Calvert. Goya is no exception."

Western Daily Express (24th February 1908).—"The reader is almost appalled by the idea of the tremendous amount of work and energy expended in order to obtain reproductions of all the pictures, etchings, and lithographs, available to the collector."

Scotsman (20th February 1908).—"Like its predecessors of the 'Spanish Series,' Mr. Calvert's volume on Goya is a marvel of interest."

Dundee Advertiser (12th March 1908).—"If Goya has had to wait for his biography, the debt has been at length discharged with interest by Mr. A. F. Calvert."

Aberdeen Free Press (23rd April 1908).—"The reproductions form the fullest presentation of Goya's work that has ever appeared."

Observer (8th March 1908).—"Mr. Calvert's volume is the most complete book that has been written in English on this fascinating subject."

London Opinion (29th February 1908).—"The volume is invaluable to English students."

Darlington Times (20th June 1908).—"Both in the letterpress and its illustrations, Mr. Calvert's book is the best record we have in English of Goya's artistic achievement."

New York Tribune (12th April 1908).—"The book is peculiarly worth having."

Journal, Providence, N.J.—"Probably the most notable volume in the valuable and delightful 'Spanish Series.'"

Evening Herald, Boston, Mass. (11th March 1908).—"From every point of view the volume is a worthy addition to an admirable series."

New York Times (7th March 1908).—"The new volume is calculated to fill an important niche in the history of European art in English literature."

Times of India, Bombay (6th May 1908).—"To Mr. Calvert the public owes a debt of gratitude for introducing them to the wonders and beauties of this erratic artist."

Madrid

A Historical and Descriptive Account of the Spanish Capital, by Albert F. Calvert, with 453 Illustrations.

MADRID is at once one of the most interesting and most maligned cities in Europe. It stands at an elevation of 2500 feet above the sea level, in the centre of an arid, treeless, waterless, and wind-blown plain; but whatever may be thought of the wisdom of selecting a capital in such a situation, one cannot but admire its unique position and the magnificence of its buildings, and one is forced to admit that, having fairly entered the path of progress, Madrid bids fair to become one of the handsomest and most prosperous of European capitals.

The splendid promenades, the handsome buildings, and the spacious theatres combine to make Madrid one of the first cities of the world, and the author has endeavoured with the aid of the camera, to place every feature and aspect of the Spanish metropolis before the reader. Some of the illustrations reproduced here have been made familiar to the English public by reason of the interesting and stirring events connected with the Spanish Royal Marriage, but the greater number were either taken by the author, or are the work of photographers specially employed to obtain new views for the purpose of this volume.

PRESS NOTICES

Morning Post (4th March 1909).—"We have often had occasion in these columns to mention the excellence of Mr. Calvert's work upon Spain. It is not too much to say that no other nation is at present profiting by an advantage similar to that which this series presents to the reader. . . . It is a matter for public congratulation that work of this kind should exist."

Globe (10th March 1909).—"This volume is fully equal in attractiveness to the other volumes of the well-known 'Spanish Series,' which have been so often and so highly praised in these columns."

Newcastle Chronicle (15th March 1909).—"Never before has Madrid been so handsomely pictured for English eyes."

Dublin Daily Express (15th March 1909).—"It fully maintains the high reputation of the volumes that preceded it."

Madame (20th March 1909).—"The volume is one of the finest of the series."

Academy (20th March 1909).—"A capital *résumé* of the historical and political story of Madrid."

Bodleian (April 1909).—"This series has probably done as much in the literary world, as Thomas Cook in the sphere of practice, to make known the charms of Spain and to exploit her fascinations."

Yorkshire Observer (13th April 1909).—"This is the most imposing volume of this really splendid 'Spanish Series.'"

New York Post (8th May 1909).—"Travellers will do well to economise space in other directions, if necessary, and include Mr. Calvert's volumes in their outfit."

New York Tribune (11th April 1909).—"Mr. Calvert has never done his work better."

Journal, Providence (23rd May 1909).—"His Madrid is no less delightful than the other books in the 'Spanish Series,' and that is saying much."

Literary World (September 1909).—"Madrid is one of Mr. Calvert's peculiar triumphs. . . . No one who sees the book can fail to get a vivid impression of the Spanish capital and the life of its people."

Royal Palaces of Spain

A Historical and Descriptive Account of the Seven Principal Palaces of the Spanish Kings, by Albert F. Calvert, with 164 Illustrations.

SPAIN is beyond question the richest country in the world in the number of its Royal Residences, and while few are without artistic importance, all are rich in historical memories. Thus, from the Alcazar at Seville, which is principally associated with Pedro the Cruel, to the Retiro, built to divert the attention of Philip IV. from his country's decay; from the Escorial, in which the gloomy mind of Philip II. is perpetuated in stone, to La Granja, which speaks of

the anguish and humiliation of Christina before Sergeant Garcia and his rude soldiery; from Aranjuéz to Rio Frio, and from El Pardo, darkened by the agony of a good king, to Miramar, to which a widowed Queen retired to mourn: all the history of Spain, from the splendid days of Charles V. to the present time, is crystallised in the Palaces that constitute the patrimony of the Crown.

The Royal Palaces of Spain are open to visitors at stated times, and it is hoped that this volume, with its wealth of illustrations, will serve the visitor both as a guide and a souvenir.

PRESS NOTICES

Globe (31st March 1909).—"The present volume, if smaller than many of its predecessors, is their equal in value."

Academy (3rd April 1909).—"The 'Spanish Series' is growing to quite a surprising length, but we are pleased to find that it maintains the level of excellence, volume by volume, which characterised its first appearance."

Nottingham Guardian (20th April 1909).—"The volume answers its purpose admirably, and is equally worth a place among the traveller's equipment of guide-books or in the student's library."

Publishers' Circular (10th April 1909).—"The high standard of this series is being well maintained."

Dublin Express (13th May 1909).—"This volume is a very charming addition to the admirable 'Spanish Series'"

Irish Independent (5th April 1909).—"There are many interesting details in Mr. Calvert's fine book, which is, as usual with his works, superbly illustrated."

Guardian (19th May 1909).—"Well deserves a hearty word of commendation."

El Greco

A Biography and Appreciation, Illustrated by Reproductions of over 140 of his Pictures, by Albert F. Calvert and C. Gasquoine Hartley.

IN a Series such as this, which aims at presenting every aspect of Spain's eminence in art and in her artists, the work of Domenico Theotocópuli must be allotted a volume to itself. "El Greco," as he is called, who reflects the impulse, and has been said to constitute the supreme glory of the Venetian era, was a Greek by repute, a Venetian by training, and a Toledan by adoption. His pictures in the Prado are still catalogued among those of the Italian School, but foreigner as he was, in his heart he was more Spanish than the Spaniards.

El Greco is typically, passionately, extravagantly Spanish, and with his advent, Spanish painting laid aside every trace of Provincialism, and stepped forth to compel the interest of the world. Neglected for many centuries, and still often misjudged, his place in art is an assured one. It is impossible to present him as a colourist in a work of this nature, but the author has got together reproductions of no fewer than 140 of his pictures—a greater number than has ever before been published of El Greco's works.

PRESS NOTICES

Bristol Mercury (20th March 1909).—"The production is on the same magnificent scale as that of its predecessors."

Newcastle Daily Chronicle (19th March 1909).—"It enriches the 'Spanish Series' to which it belongs."

Nation (10th April 1909).—"The book is well worth reading both as an account of Greco and as a study of the innate seriousness, dignity, and other prominent characteristics, of Spanish painting."

Journal, Providence (23rd May 1909).—"The book must be regarded as one of the most important—if not quite the most important—of the series. . . . This is a book without which no English art library could be complete."

Baltimore Sun (25th April 1909).—"The volume is an admirable and enlightening study of the development of painting in Spain during the fifteenth and sixteenth centuries, as well as a history of El Greco."

San Francisco Argonaut (1st May 1909).—"It would be hard to speak too highly of the critical appreciation of El Greco given us by the authors."

New York Tribune (11th July 1909).—"It is a book worth having."

Literary World (September 1909).—"The series of capital reproductions of El Greco's pictures adds distinctly to the interest and value of the first monograph in English on the Spanish master."

IN PREPARATION

The Royal Tapestries at Madrid

A Historical and Descriptive Account of the Collection of Beautiful Tapestries in the Royal Palace at Madrid, by Albert F. Calvert, with over 200 Illustrations.

THE Royal Palace at Madrid contains the most valuable and interesting collection of Tapestries in Europe. These were for the most part woven in Flanders, some in the early fifteenth century, at a time when the industry in that country had reached its zenith. At a later period the work of the Flemish artists was imitated in Spain itself with no little success. Among the designers of these superb works of art were Quentin Matsys, Pieter Brenghel, and the Divine Raphael himself. Not artistically only but historically the collection is of rare interest. The series illustrating the Conquest of Tunis, for the light it throws on the history, equipment, and episodes of that expedition may be likened to the famous tapestries of Bayeux. Nor is it possible to gaze without peculiar interest on the costly draperies which housed the Majesty of Spain and the Empire—the hangings of the imperial throne of Charles V. The importance to the world of art and history of this collection was first sufficiently realised by his late Majesty, Don Alfonso XII., by whose command it was photographed and catalogued by the learned Count of Valencia de Don Juan, who had already accomplished the reorganisation of the Royal Armoury. An account based on this catalogue of these priceless tapestries—forming a pictorial record of Spain's most glorious achievements—is now for the first time published in England; together with no fewer than 250 illustrations, reproducing the beauty in all its detail of these wonderful triumphs of the weaver's craft. The book, or album, as it might more correctly be termed, should find a place in the library of every student of the fine arts.

Vizcaya and Santander

Some Account of the Cantabrian Land and of Spanish Navarre, by Albert F. Calvert.

WHETHER or not the Basques be the aboriginal inhabitants of the Peninsula, they are at least the oldest of its peoples, and among the most interesting. Their language, their customs, their *fueros* or local code; above all, their mysterious origin, have been the themes of discussion and speculation among the learned for centuries—and are likely to continue so. Meanwhile they flourish exceedingly, and their towns, or at least their seaports, hum with life and energy.

It is a wild stern coast this of Northern Spain, constantly swept by gales from the troubled Bay. In the inaccessible recesses of the giant peaks that stand sentinel over the land, the ancient Cantabrians for years defied the might of Rome, even as their descendants have always shown themselves ready to fight to the last gasp for their rights and liberties.

Scenically there is no part of Spain more beautiful, though its beauty is of a grander, more rugged type than that of Andalusia or Valencia.

Without indulging in long dissertations on the origin of the Basques, and ventilating theories as to the derivation of their language, the author endeavours to convey some idea of the charms of travel in a noble and unfrequented country, among an ancient and virile race.

Galicia

The Land and the People, a Historical and Descriptive Account, by Albert F. Calvert, Illustrated.

THE old kingdom of Galicia may not inaptly be termed the Wales of Spain. Its people approximate closely to the old Celtic type, with a large admixture of the Teutonic blood of that strange forgotten tribe, the Suevi, who held sway here for two centuries. Though every traveller in Spain has met the sturdy patient Gallegos in the capacity of porters, servants, and workers, few trouble to visit their country—a pleasant land of green hills, deep valleys, smiling lakes, brawling streams, and long fjords like gulfs.

Here is situated the celebrated shrine and cathedral of Santiago de Compostella, which through the ages of faith

attracted so great a concourse of pilgrims that their path was compared to the Milky Way. Other cities there are in the old Kingdom—Corunna (dear to Englishmen), Vigo, Orense, Pontevedra—all described herein, and fraught with interest to the ecclesiologist and artist. In many respects akin to Portugal, Galicia has also a special interest as being the part of Spain least affected by Moorish and trans-Pyrenean influences. Readers of the wonderful studies of provincial life by the gifted novelist, Doña Emilia Pardo de Bazan, will thank Mr. Calvert for his description of the unfrequented country where she lays her scenes.

Catalonia and The Balearic Islands

An Historical and Descriptive Account, by Albert F. Calvert, with over 250 Illustrations.

CATALONIA is the Spain of to-day and of the future. While the cities of the Leon and Castile age sleep peacefully, and seem lost in dreams of the glories of the past, Barcelona and her neighbouring towns throb with feverish modern life, and their citizens press forward eagerly in the path of material and intellectual progress. There are those who believe that Catalonia contains all the elements essential to the complete regeneration of Spain, and that she will raise the whole country to her industrial level. But the old county of Barcelona has a glorious and stirring past, as well as a promising future. Her history goes back to the days of Charlemagne, and has to tell of merchant princes and of hazardous commercial enterprise, reminding one of the Italian maritime republics.

The Catalans, as is well known, are in many respects a distinct race from the Spaniards. They approximate to the Provençals, and have much of the charm attaching to that nation of singers and fighters. Full of ancient cities—Barcelona, Tarragona, Gerona, Lerida, among others—the province abounds with interest to sightseer and student alike.

The Balearic Islands, one of which (Minorca) was long an English possession, constitute one of the most flourishing provinces of the Kingdom. Happiness and prosperity are writ large over their surface. The birthplace of that extraordinary genius, Raymond Lulli, these fortunate isles have never lost that old culture and urbanity introduced by the Moors. Delightful as a place of sojourn or residence, Majorca and her sister isles reveal many and conspicuous traces of that prehistoric race which once offered bloody sacrifices to the Sun on all the shores of the Inland Sea.

Valencia and Murcia

A Glance at African Spain, by Albert F. Calvert, with 345 Illustrations.

EVERY traveller to the fertile provinces which form the subject of this volume has been forcibly impressed by their outward resemblance to the more favoured parts of Northern Africa. And here, only to a degree less than in Andalusia, the Moors made themselves very much at home, and have left behind them ineffaceable impressions.

In this delightful region the dusky invaders established themselves at Valencia, which they dubbed the City of Mirth. The history of the land is alike a fevered dream of mediævalism. Across its pages flit the shadowy forms of Theodomir, and the Cid and Jaime lo Conqueridor, standing out against a background of serried hosts and flaming cities. The people to-day are true children of the sun, passionate, vivacious, physically well proportioned. The country is a terrestrial paradise, where the flowers ever blossom and the sun ever shines. To-day the Valencian supplements the bounty of Nature by enterprise and industry. His ports pulsate with traffic, and side by side with memorials of the life of a thousand years ago, modern social Spain may be studied at Alicante and El Cabañal, the Brighton and Trouville of the Peninsula.

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